

Music Educators National Conference: Milwaukee, March 27-April 2

# MUSICAL AMERICA



RUDOLPH GANZ

MARCH 25, 1942

"THIS EXTRAORDINARY PERFORMER, WHOSE EXECUTION, NO MATTER WHAT SHE PLAYS, IS ONE OF THE RICHEST AND GRANDEST EXPERIENCES AVAILABLE TO LOVERS OF THE TONAL ART".

Virgil Thomson, N. Y. Herald-Tribune, Feb. 22, 1942

# WANDA LANDOWSKA

"The Greatest Harpsichordist of the World"

N. Y. World-Telegram

## NEW YORK TIMES

Feb. 22, 1942

"With a recital in Town Hall devoted to Bach's 'Goldberg' Variations, Wanda Landowska, the eminent harpsichordist, returned in triumph to the local concert stage after an absence of fourteen years. Greeted by a capacity audience eager to welcome her back and display its undiminished admiration of her art, Mme. Landowska was not long in proving that she still remained the world's leading exponent of the instrument of her choice.

"No other composition in the literature of the harpsichord could have revealed as completely Mme. Landowska's extraordinary musicianship, erudition and technical skill, as the great Bach masterpiece with its thirty variants, written for Johann Theophilus Goldberg, a gifted clavier player, when the composer was at the full maturity of his powers.

### Interpretation Superlative

"One of the most difficult of keyboard works, it runs a wide gamut of sharply contrasted emotions. Superb in its architectural aspects, it demands a performer of the first rank to treat its divers component parts so that each falls unerringly into its proper place in the scheme as a whole. In her superlative interpretation Mme. Landowska realized to the full all of its manifold requirements.

"The story goes that the variations were commissioned for Goldberg by Bach's benefactor, Count Kaiserling. One could not help wondering while listening to Mme. Landowska's amazing traversal of them whether Goldberg performed them with as profound an understanding of their import. For it would seem that only an artist like Mme. Landowska, who has spent a lifetime in research and study, could so positively capture the quintessential qualities of this music, so unerringly sense its style and spirit.

"Mme. Landowska's playing was superb in its rhythmic vitality, grace and precision. Every phrase was crisp and cleanly articulated, every ornament carefully considered. And when it came to color effects, what an inexhaustible fund was at the artist's command with her superior knowledge of registration. . . .

"At the end of the set the entire audience refused to leave the hall in its enthusiasm until the artist added a 'Ground' of Purcell and Rameau's 'Tambourin' as encores."

Noel Straus



"At Town Hall the public heard Wanda Landowska, the greatest harpsichordist in the world. There can be no doubting it. No one in our time, at least no one of our time who has been heard here, can play the harpsichord as Mme. Landowska plays it. This is an art apart. To this reporter's mind, it is an art almost for Mme. Landowska alone."

Robert Bagar, N. Y. World-Telegram, Feb. 22, 1942

"Unsurpassed art . . . accuracy, clarity. Rhythmically the performance was something at which to marvel. Structurally it was as near perfect as one is ever likely to hear. Tonally it was the harpsichord at its best. Expressively it made living music. . . ."

Oscar Thompson, N. Y. Sun, Feb. 22, 1942

## NEW YORK HERALD-TRIBUNE

Feb. 22, 1942

"She played Bach's thirty 'Goldberg Variations' to a full house that was virtually a social register of professional musicians; and she received a welcome and a final ovation from the distinguished assembly that were tribute equally to her penetrating musicianship and to her powers of virtuoso execution on that most exacting of all keyboard instruments, the harpsichord.

"I am not going to review the 'Goldberg Variations,' which are one of the monuments of musical art, except to note that, as Madame Landowska played them, there were no dull moments, though the concert lasted little less than two hours. That she should play for two hours without striking a false note is admirable, of course, that she should play thirty pieces varying greatly in volume without ever allowing us to hear any thumping down of the keys proves a mastery of the harpsichord that is, to my knowledge, unique. That she should phrase and register the 'Goldberg Variations' with such clarity and freedom that they all sound like new pieces is evidence of some quality at work besides mere musicianship, though the musicianship does run high in this case.

"A performance so complete, so wholly integrated, so prepared, is rarely to be encountered. Most artists, by the time they have worked out that much detail, are heartily sick of any piece and either walk through it half asleep or ham it up. It is part of the harpsichord's curious power that the more one is meticulous and finicky about detail the livelier the whole effect becomes.

"All musicianly and expert qualities are observable at their highest in Mme. Landowska's harpsichord playing. But so are they in the work of many another virtuoso. Her especial and unique grandeur is her rhythm. It is modern quantitative scansion at its purest. . . .

"Of all these matters Landowska is mistress. The pungency and high relief of her playing are the result of such a mastery's being placed at the service of a penetrating intelligence and a passionate Polish temperament. The final achievement is a musical experience that clarifies the past by revealing it to us through the present, through something we all take for granted nowadays, as Bach's century took it for granted, but that for a hundred and fifty years has been neglected, out of style, forgotten. That is the cultivation of rhythmic complexity by an elimination from musical thought of all dependence on rhythmic beat."

Virgil Thomson

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MME. LANDOWSKA IS AVAILABLE FOR RECITALS AND WITH ORCHESTRA AS HARPSICHORDIST AND PIANIST



## MUSIC EDUCATORS RALLY TO WAR EFFORT

### Convention in Milwaukee to Consider Means of Building Morale

By FOWLER SMITH  
President, Music Educators  
National Conference

THE program of the Music Educators National Conference meeting in Milwaukee March 27 to April 2 represents the composite thinking and planning of a thousand leaders in the field of music, education and government. The theme of the Conference, which has guided the development of the program over a period of two years has been "American Unity Through Music." Since Pearl Harbor, "Music in the National Effort" has been added to our thinking to give direction to school music activities.

Co-operating with the Music Educators in developing programs based upon these themes are the Music Teachers National Association, The National Association of Schools of Music, The National Congress of Parent Teachers and governmental agencies, including the Pan American Union and the War Department.

The Milwaukee program will influence the thinking and program activities in the schools, universities and colleges of the country to the extent of some thirty thousand who are actively engaged in the teaching of music. The main thesis to be expounded and demonstrated is that music has a large part to play in the indoctrination of the democratic way of life and can and will have great influence in helping us to meet with courage the challenge to American democracy.

#### Vital Program Points

A program of music education in the schools today must be evaluated in terms of its alignment with "A War Policy for American Schools," the most recent publication of the Educational Policies Commission appointed by the National Education Association of the United States. It points out that we must:

1. Give increased attention to developing an understanding of the nature of democracy.

A well considered program of music education can contribute through emphasis upon those songs and instrumental numbers that sing of liberty, freedom, co-operation, and responsibilities; the folk songs of our own and of other peoples, of the Pilgrims, our patriotic songs that sing of American values, work songs, Negro spirituals, cowboy songs, locale songs that develop a feeling of kinship with the composite group made up of people from many nations, of all races and creeds and economic status, united in the appreciation of those opportunities which all may enjoy. Music can and does vitalize and emotionalize

our intellectual concepts and incites to action and practice.

2. Conduct school affairs in such a way as to give pupils effective practice in democratic ways of behavior.

Boys and girls learn the values of co-operation, of submerging the individual to the group activity. They voluntarily submit to the discipline of the group and learn of the responsibility of the individual to the group and experience the joy of achievement through well ordered contribution. Individuals receive recognition because of merit only, and assume positions of leadership on that basis regardless of any other distinction. The group has opportunity to appraise, and has a voice in the selection of music and leadership. The individual learns to appreciate his privilege and to pay the price in service to the school and community.

3. Give increasing attention to the development of morale as a function of education.

Morale is a state of mind and heart. We do not think appreciation, we feel it; we do not think love and devotion, we feel it; we do not think a sense of belonging, we feel it; we do not think

loyalty that calls for personal sacrifices, we feel it; and music, a distinct emotional medium, gives expression and calls forth the feeling responses that will govern action in war emergency. Let us not stir to hysteria, but let us steer our course, through a wise selection and use of music, in such a way that we retain a grip on our emotions, and go forward upon an even keel, retaining human sympathy, and intelligent understanding of the values which we must protect. Let us sing not only patriotic songs with fervor, but folk songs, songs of the range, the rivers, the mountains, songs of home, humorous songs, beautiful music of every kind, as a restorative force, such songs as 'Home on the Range', 'Old Man River', 'The Erie Canal', 'Row, Row, Row Your Boat', 'Deep River', 'She'll Be Comin' Round the Mountain'. Let us step up our feeling that America is worth fighting for, but let us keep our feet on the ground and not sacrifice the values worth fighting for.

4. Give increasing attention to health and physical fitness.

Music contributes to mental health as well as physical health. An hour's prac-

tice in an ensemble that demands every ounce of mental activity to play a Beethoven or Haydn string quartet, when a momentary lapse would cause discordance in harmonic beauty, leaves the mind washed clean, refreshed, and restored. This experience has a definite physical and therapeutic value. Posture and deep breathing are essential requisites to physical health and an understanding of these health values is taught to children. Rhythmic responses to music have much greater significance than mere exercise, mentally, physically, and emotionally.

5. Develop training in skills and habits of hard sustained work through life situations.

While skill in general holds a secondary place as a means to an end, yet there is constant practice in the acquisition of skills of a very high order under conditions of sustained hard work directed toward high standards of musical performance. Many hours of voluntary practice to attain a high standard of excellence for a radio program or school festival, or all-city performance are a matter of course to boys and girls. The instrumental program is especially significant in its requirements of the acquisition of skill through long, sustained hours of work. The stimulating value of immediate return in personal satisfaction and the joy in achievement and recognition are definite motivation to the practice and development of hard working habits.

6. Continuously study ways and means of developing a future world of order and justice.

#### Folk Music Important

The democratic philosophy has always emphasized the ideal of the brotherhood of man, and the elimination of artificial barriers. Art, in its varied forms of expression, is the universal heritage of all peoples, recognizing no boundaries. It is an essential aspect of a well ordered society. It has pursued its steady, onward course through centuries of international wars and political upheavals. The singing of folk songs of every country, the study and mastery of the works of all great composers, Bach, Beethoven, Brahms, Palestrina, Verdi, nurtures a reverence for beauty and a realization of its importance in developing sympathy and understanding among the peoples of the earth.

7. Foster a feeling of confidence and security regardless of the world situation.

A band or orchestra plays on when someone calls "Fire!" in a public gathering.

(Continued on page 50)



Fowler Smith

**Music Maintains Morale — Music Must Go On!**





Milton C. Potter  
General Chairman  
of the Committee



Herman F. Smith  
Vice-Chairman



William M. Lamers  
Directing Chairman



Howard Hanson  
Toastmaster

# PROMINENT FIGURES AT CONVENTION

# THE OFFICIAL PROGRAM

## Thursday Evening, March 26

8:00 Milwaukee Music Festival (Auditorium). See special program.

## Friday, March 27

10:00 Executive Committee, M.E.N.C. (Parlor B, Hotel Schroeder).

## Midday

12:00 Registration (Auditorium). Members of the Music Educators National Conference and associated organizations.  
12:30 Executive Committee, M.E.N.C. Luncheon meeting (Parlor C, Hotel Schroeder.)

## Afternoon

2:00 Board of Directors, M.E.N.C. (Parlor B, Hotel Schroeder).  
2:00 Music Education Research Council, M.E.N.C. (Parlor D, Hotel Schroeder).

## Evening

7:30 Music Education Research Council (Parlor D, Hotel Schroeder).  
8:00 Milwaukee Music Festival, Milwaukee Public Schools (Auditorium). Under the direction of Herman F. Smith, Supervisor of Music, Milwaukee Public Schools. See special program.

## Saturday, March 28—Mornings

7:30 Registration (Auditorium).  
9:00 First General Assembly (Auditorium). Presiding: Louis Woodson Curtis, Director of Music, Los Angeles City Schools, and First Vice-President of the Music Educators National Conference.  
Platform Guests: Board of Directors of the Music Educators National Conference. Song Leader: Richard W. Grant, Director of Music, Pennsylvania State College, State College, and Second Vice-President, Music Educators National Conference.  
Music: University of Wisconsin Band, Raymond Dvorak, Director.

## Program:

Addresses of Welcome: Carl F. Zeidler, Mayor, City of Milwaukee; M. C. Potter, Superintendent of Schools, Milwaukee; Reverend Edmund J. Goebel, Superintendent of Catholic Schools, Milwaukee; Herman F. Smith, Supervisor of Music, Milwaukee Public Schools.  
Response: Richard W. Grant, Director of Music, Pennsylvania State College, and Second Vice-President of the Music Educators National Conference.  
Greetings: Fowler Smith, Director of Music Education, Detroit Public Schools, and President of the Music Educators National Conference.  
Music: Augustana Choir, Augustana College and Theological Seminary, Rock Island, Illinois, Henry Veld, Conductor.

In Mirth and in Gladness.....Niedt  
Matona Lovely Maiden.....Lassus  
Wake Up Sweet Melody.....Cain  
Fireflies.....Russian Folk Song  
Sunrise.....Taneyef  
Address: "Creative Freedom and the World Crisis," Charles A. Thomson, Chief, Division of Cultural Relations, Department of State, Washington, D. C.  
Music: Chicago Catholic High School Festival Chorus. Sponsored by the Catholic Music Educators Association, Reverend Roderick Hurley, O. Carm., President. David Nyvall, Jr., Conductor. Schools participating in the Festival Chorus: Academy of Our Lady; Good Counsel; Holy Family; the Immaculate; Immaculate Conception. Elmhurst; Loretto Academy; Loretto High School; Mallinckrodt, Wilmette; Marywood, Evanston; Mt. St. Mary on the Fox, St. Charles; Providence; St. Casimir; St. George, Evanston; St. Mary; St. Mel; St. Michael; St. Rita; St. Scholastica; Siena.

## Program:

Cantate Domino.....Bossi  
Girls' Chorus  
Organist: Frederick Marriott  
Panis Angelicus.....Franck-Montani  
Mixed Chorus  
Solo Part: Boys, Resurrection and Visitation Chorus  
Laudi alla Vergine Maria.....Verdi  
Visions.....Sjoberg-Balogh-Davis  
Pianist: Robert Sheehan

Swedish Dance Carol.....Arr. Katherine K. Davis

## Girls' Chorus

Ifca's Castle.....Arr. Harley-Aschenbrenner

## Mixed Chorus

9:00 College Festival Choir Rehearsal (Vocational School)  
9:30 Music Education Research Council (Parlor D, Hotel Schroeder).  
12:00 Presidents of Divisional Conferences, Luncheon (Parlor B, Hotel Schroeder).

## Saturday, March 28—Afternoon

2:00 Milwaukee Music Festival, Milwaukee Public Schools (Auditorium). Under the direction of Mr. Herman F. Smith, Supervisor of Music, Milwaukee Public Schools. See special program.  
2:00 College Festival Choir Rehearsal (Vocational School)  
2:00 Music Education Research Council (Parlor D, Hotel Schroeder).  
6:00 Delta Omicron, Formal Province Dinner (English Room, Hotel Schroeder).  
6:00 Sigma Alpha Iota, Dinner (Pere Marquette Room, Hotel Schroeder).  
6:00 Mu Phi Epsilon, Dinner (College Woman's Club).

## Saturday, March 28—Evening

7:00 College Festival Choir Rehearsal (Vocational School).  
7:30 Music Education Research Council (Parlor D, Hotel Schroeder).  
8:00 Milwaukee Music Festival, Milwaukee Public Schools, (Auditorium). Under the direction of Mr. Herman F. Smith, Supervisor of Music, Milwaukee Public Schools. See special program.  
10:45 Lobby Sing (Hotel Schroeder). Conductors: John C. Kendel, Director of Music, Denver, Colorado, and Hobart Sommers, Principal, Austin High School, Chicago, Illinois.

## Sunday, March 29—Morning

8:00 Registration (Hotel Schroeder).  
8:45 Thirty-fifth Anniversary Breakfast, Second General Assembly (Crystal Ballroom, Hotel Schroeder). In recognition of the Founders and officers of the Auxiliary and Affiliated units of the Music Educators National Conference. Presiding: Russell V. Morgan, Director, Supervisor of Music Education, Public Schools, Cleveland, Ohio.  
Choral Invocation: "Grace Before Meat" (William Arms Fisher). Led by George L. Lindsay, Director of Music Education, Philadelphia, Pa.  
Music: Instrumental Ensembles, Proviso Twp. High School, Maywood, Illinois, J. Irving Tallmadge, Director.  
Prelude.....F. S. Converse  
Brass Sextet  
Allegro from Quartet in E Flat (Originally for Clarinet and Strings).....Kreutzer  
Woodwind Quartet  
Capriccietta.....Stanley Skinner  
Clarinet Quartet  
Music: A Cappella Choir, Wayne University, Detroit, Michigan, Harold H. Tallman, Director.  
A Gladsome Light.....Gretchaninoff  
Let Thy Holy Presence.....Tschisnokoff-Cain  
Swanee River.....Foster-Serge Jaroff  
Flow Gently Sweet Afton.....Spilman-Baker  
Recognition of Officers: National Conference, Divisional Conferences, Auxiliary Organizations, Council of Past Presidents, Research Council, Editorial Board, Regional Units, Affiliated State Organizations, In-and-Out Clubs.

Music: The Madrigal Singers of State Teachers College, Fredonia, New York, Vivian M. Robe, Director.  
All Creatures Now Are Merry-Minded  
John Bennet (c. 1580-1620)  
See Where with Rapid Bound the Fawn  
Affrighted.....Luca Marenzio (c. 1550-1599)  
Lullaby, My Sweet Little Baby  
William Byrd (c. 1543-1623)  
Though Amaryllis Dance in Green  
(William Byrd (c. 1543-1623))  
She Is So Dear  
Michael Praetorius (1571-1621)

Recognition of Service to Music Education: (1) Lowell Mason, Founder of Music Education; (2) Founders of Music Educators National Conference: Dr. Frances Elliott Clark; (3) Five Decades of Active Service: Dr. Osbourne McConathy.  
Hymn: O Day of Rest and Gladness (Lowell Mason).

# Music Educators

Address: "Singing in the Dark", Dr. Roy L. Smith, Editor, Christian Advocate, Chicago, Illinois.

Closing Hymn: My Faith Looks Up to Thee (Lowell Mason).

9:00 College Festival Choir Rehearsal (Auditorium).

10:30 Music and American Youth. N.B.C.-M.E. N.C. radio feature—nineteenth program of the ninth season. Program chairman (1940-1942), George Howerton; General director, Judith Waller. This program is under the direction of Ernest Hares, Supervisor of Music, St. Louis Public Schools, and is an adaptation by Mr. Hares from the musicodramatic presentation of "Free Men" Drama of Democracy.

Participants: The Milwaukee Young People's Orchestra, Joseph E. Skornicka, conductor; Adult Verse Speaking Choir and Mount Mary Choral Choir, directed by Mr. Victor Hamm of Mount Mary College; Milwaukee A Cappella Chorus, directed by Mrs. Dorothy Royt Hillier; the Girls' Choir, Milwaukee Girls' Trade and Technical High School, Mrs. Hazel D. Oakee, Director; Wauwatosa High School Choir, Miss Gladys Garness, director.

## Program:

"Largo" from "New World Symphony" Orchestra.....Dvorak  
"Coronation" Mixed Voices.....Gaines  
"Sonata Tragica" Orchestra.....MacDowell  
"Beautiful Dreamer" Girls' Voices-Orchestra Strings.....Foster, arr. Milton Rusch  
"Come Where My Love Lies Dreaming" Girls' Voice-Orchestra Strings.....Foster, arr. J. Thomas Oakes

"Hallelujah Ayl" Choir  
Latin Gregorian Chant "Laudate Dominum" 150th Psalm, Choir with Orchestra.....Franck  
"Home, Sweet Home" Multiple Voices-Orchestra background.....arr. William Fischer  
"Ballad for Americans" Solo Voice-Choir and Orchestra.....LaTouche  
Note: The program planning and techniques of the above broadcast will be discussed in the section meeting, Radio as a Factor in Music Education, Wednesday afternoon, April 1, 3:30, Engelman Hall, Auditorium.

## Sunday, March 29—Midday

12:30 1940 M.E.N.C. "Seminar Special" Luncheon and Reunion (Parlor C, Hotel Schroeder). In charge of arrangements: Mary E. Trnka, Harrison Technical High School, Chicago, Illinois.  
Committee: Hyacinth Glomski, William Gretsch (Toastmaster), Charles Lutton, Mary J. Maguire, Don Malin. Chairman: Mary E. Trnka.  
Speakers: Sam Burns, Frances Smith Ca tron, Glenn Gildersleeve, Neil Kjos.  
Music: Community Sing; Arthur Goranson, Leader; Piano Fancies: Ernest Hares, Cello Solo: Alois Trnka.  
Movies: Mary J. Maguire, Arthur Goranson.  
Special Added Attraction: Review of the finals in the Humantone Competition, Annette Wilkins, Lowell Mason Tilson.

## Sunday, March 29—Afternoon

1:00 Registration (Auditorium).  
1:30 Intraorganization Meeting (Banquet Room, Hotel Schroeder). Officers of the National, Divisional, Auxiliary, and Affiliated State Organizations of the Music Educators National Conference. Presiding: Louis Woodson Curtis, Director of Music, Los Angeles Public Schools and First Vice-President of the Music Educators National Conference.  
2:00 University and College Band Section (Committee Room A, Hotel Schroeder). Chairman: William D. Revelli, Director of Bands, University of Michigan. Topics for discussion will include: "Marching Bands," "Solo and Ensemble Programs," Rehearsal Schedules, "Place of the Band in the University and College Music Programs."  
2:00 Gregorian Chants and Other Liturgical Music (St. Joseph Convent Chapel, 1501 S. Layton Blvd. Take No. 19 street car at Third and Wisconsin to Greenfield Ave. and Lay-

ton Blvd.). Alverno College of Music presents the St. Joseph Convent Choir in a program of Passion and Easter Music; Sister M. Xaveria, O.S.F., Dean of the School of Music; Sister M. Clarissima, O.S.F., Conductor of the St. Joseph Convent Choir; Sister M. Theophane, O.S.F., organist. Renditions will be in Gregorian Chant and in the other styles of music sanctioned by Holy Church.

Reverend E. J. Goebels, celebrant; Reverend Leo Wedl, deacon; Reverend Raymond Zeyen, sub-deacon.

## Program:

Part I—Solemn Benediction of the Most Blessed Sacrament  
O Esca Viatorum.....J. Singenberger  
Tantum Ergo.....J. Singenberger  
Adoremus in Aeternum.....J. Singenberger  
Part II—Passion and Easter Music

Palm Sunday  
Osanna Filio David.....Gregorian Chant  
Pueri Hebraeorum.....Gregorian Chant  
Improperium (Offertory).....F. Neckes  
Maundy Thursday  
Christus Factus Est (Gradual).....Gregorian Chant

Good Friday  
Improperia.....Palestrina-Singenberger  
Crucem Tuam.....Sister M. Cherubim, O.S.F.  
Adoramus Te, Christi.....Orl. Lassus  
O Bone Jesu.....H. Wiltberger  
Holy Saturday  
Vespere Autem Sabbati.....Gregorian Chant  
Postlude on the "Alleluia" (Organ).....M. Springer

Easter Sunday  
Resurrexi (Introit).....Gregorian Chant  
Hace Dies and Pascha Nostrum (Gradual and Alleluia Verse).....P. Griesbacher  
Victimae Paschali (Sequence).....Gregorian Chant

Ordinary of the Mass—Sanctus, Benedictus, and Agnus Dei from Mass in Honor of St. Gertrude, Op. 62.....Sister M. Cherubim, O.S.F.  
Regina Coeli.....F. X. Witt  
Postlude—Preludia e Fuga (Organ).....A. Bimboni

2:00 College Festival Choir Rehearsal (Plankinton Hall, Auditorium).

3:30 Combined Church Choir Festival (Auditorium) In charge of the Milwaukee County Council of Churches, Dr. John D. Lewis, President. In cooperation with the Wisconsin W.P.A. Symphony Orchestra. General Chairman, Louis B. Goodrich; Conductor of the Festival Choir, Gola W. Coffelt; Conductor of the Orchestra, Jerzy Bojanowski. Speaker: Dr. Roy L. Smith, Editor, Christian Advocate, Chicago, (Ill.). Representing M.E.N.C. Founders Association: Frances Elliott Clark, Philadelphia, (Pa.).

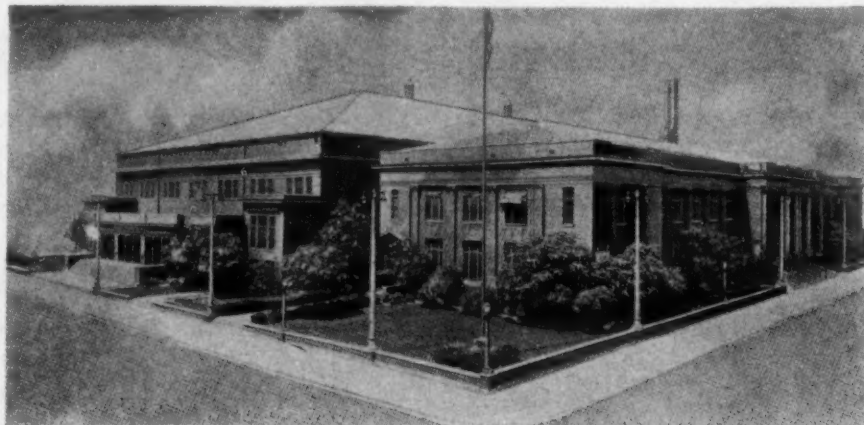
## Program:

Processional: "Holy, Holy, Holy" Heber-Dykes  
Invocation: The Rev. James H. Walsh  
Egmont Overture.....Beethoven  
Prelude to Parsifal.....Wagner  
Wisconsin W.P.A. Symphony Orchestra  
Sing Eternal Adoration from the Cantata "Sleepers, Wake!".....Nicolai-Bach  
Unfold, Ye Portals from the Cantata "The Redemption".....Gounod

Festival Choir  
Greetings: Frances Elliott Clark  
Hymn: My Soul Be On Thy Guard.....Mason  
Congregation and Festival Choir  
Address: Dr. Roy L. Smith.  
Souls of the Righteous.....Noble

Festival Choir  
The Lord Is My Shepherd.....Schubert  
Let All Mortal Flesh Keep Silence.....Holst  
Festival Choir  
Hymn: A Charge to Keep I Have.....Mason  
Congregation and Festival Choir  
Benediction: Dr. John Lewis.

4:00 Delta Omicron, Delegates Musical and initiation of Fowler Smith, President, M.E.N.C. as a National Patron. (Wisconsin College of Music, Prospect Avenue). All visiting Delta Omicrons are invited to tea at 6:00. The three Milwaukee Chapters, The Alumnae, Delta Epsilon, and Delta Eta, hostesses.



The Milwaukee Auditorium Where Many of the Events Will Take Place



# Meet in Milwaukee

## March 27—April 2

5:00 Editorial Board, Music Educators Journal, Dinner (Parlor C, Hotel Schroeder).  
5:00 C.B.S.-M.E.N.C. Committee, Meeting (Parlor D, Hotel Schroeder).  
5:00 Christiansen Choral School, Tea (English Room, Hotel Schroeder).  
6:00 American Institute of Normal Methods, Dinner (Banquet Room, Hotel Schroeder).

### Sunday, March 29—Evening

8:00 National University and College Music Festival (Auditorium). Milwaukee State Teachers College Orchestra and Massed University and College Chorus. Conductors, Hugo Anhalt and Noble Cain. Organizing chairman: Wayne Hertz, Central Washington College of Education, Ellensburg, Washington.  
Guest Artist: Francisco Mignone, eminent Brazilian conductor and composer, Rio de Janeiro.

#### Program:

I  
Milwaukee State Teachers College Orchestra  
Hugo Anhalt, Conductor  
Overture.....C. M. von Weber

II  
Massed Chorus Mixed  
Noble Cain, Conductor  
O Come Let Us Sing.....Wm. Jans  
Come O Lord With Gladness.....J. S. Bach  
Cherubim Song.....Glinka  
Miserere Mei.....Wm. Byrd  
O My Soul Bless God the Father

Anon-Simes

III  
Milwaukee State Teachers College Orchestra  
Overture, Youth Courageous.....Dasch  
The Great Gate of Kiev.....Moussorgsky

IV  
Group of Women's Songs  
Beautiful Dreamer.....Foster-Grayson  
The Gay Fiesta.....Mexican trad.  
How Beautiful the Night.....Arthur Bergh  
I'm Only Nineteen.....Winter  
The Year's at the Spring.....Noble Cain

#### V

Francisco Mignone

Sonata.....Mignone

VI  
Mixed Massed Chorus with Orchestra  
God of the Open Air (Van Dyke)

Noble Cain

Song of the Voyager (Can. folk).....Helfer

Song of the Marching Men.....Henry Hadley

Let All Together Praise Our God

Don Malin

O God Our Help in Ages Past

Crofts-Barton

### Monday, March 30—Morning

7:30 Louisiana Music Education Association, Breakfast (Committee Room A, Hotel Schroeder). Rene A. Louapre, Jr., New Orleans, Louisiana, in charge.

8:00 School Orchestra Problems, Section I—Elementary (Crystal Ballroom, Hotel Schroeder). Sponsored by the National School Orchestra Association. Chairman: Louis G. Wersen, Director of Music, Tacoma, Washington, and President of the National School Orchestra Association.

8:00 Audio-Visual Aids in Music Education, Section I (Banquet Room, Hotel Schroeder). Chairman: L. V. Funchess, State Supervisor of Music, Louisiana Public Schools, Baton Rouge, Louisiana.  
"The Use of Slides, Filmstrips, and Sound Slide Films in Music Education," Jean M. Hough, Editorial Department, Society for Visual Education, Chicago, Illinois.  
"The Value of Recordings in the Teaching of Music," Margaret Lowry, Division of Instruction, Department of Music, Teachers College, Columbia University, New York, New York.

8:00 Junior College Music Section I (Pere Marquette Room, Hotel Schroeder). Chairman: Esther Goetz Gilliland, Wilson City Junior College, Chicago, Illinois.

8:30 Registration (Auditorium).

9:00 Wisconsin All-State Band, Rehearsal (Pflester Hotel).

9:30 Concert (Auditorium). Northwestern University A Cappella Choir, Evanston, Illinois, George Howerton, Director.

#### Program:

Exultate Deo.....Palestrina  
Innsbruck, I Now Must Leave Thee.....Isaac  
Trois Chansons.....Ravel  
Wondrous Love.....Buchanan  
I Wonder as I Wander.....Niles-Horton  
Old Ship of Zion.....Gatwood  
American Songs for American Children.  
Third General Assembly (Auditorium).  
Presiding: Glenn Gildersleeve, Director of Music Education, State of Delaware, Dover, Delaware. Folk Music Project presented by the Library of Congress, Division of Music.

### Monday, March 30—Midday

Divisional Conference Luncheons  
12:15 North Central Division, M.E.N.C. (Pflester Hotel). Leon J. Ruddick, President.

Guest Speaker: Raydon Morgan, Michigan State Normal College, Ypsilanti, Michigan.  
Music: Southern Illinois State Teachers College MacDowell Club, Carbondale, Illinois, F. V. Wakeland, Director.

#### Program:

Now Thank We All Our God  
O Sacred Head Now Wounded.....Bach  
Death and the Maiden

Schubert-Aschenbrenner

Hymn to Music.....Buck

12:15 Eastern Division M.E.N.C. (Pflester Hotel). John H. Jaquish, President.

Chairman: Richard W. Grant, Director of

Music, Pennsylvania State College, State College, Pennsylvania.

12:15 Southern and California-Western Divisions, M.E.N.C. (Pflester Hotel). Luther A. Richman, President of Southern Division; Helen C. Dill, President of California-Western Division.

Music: Wright Junior College Vocal Ensemble, Chicago, Illinois, Erhardt Bergstrasser, Director, and Whiting String Quartet, Whiting, Indiana, Adam Lesinsky, Director.

#### Program:

Praise Be to Thee.....Palestrina  
Let Thy Blessed Spirit.....Tschernokoff  
Carmena.....Wilson  
Yes Mama.....Rickett  
Red Sarafan.....Wardamoff  
We Saw Him Sleeping.....Booth  
June Shabago, Soloist

Dance a Kachucha.....Gilbert and Sullivan  
Northwest and Southwestern Divisions, M.E.N.C. (Pflester Hotel). Walter C. Welke, President of Northwest Division; Dean E. Douglass, President of Southwestern Division.  
Music: Eastern Illinois State Teachers College Choir, Charleston, Illinois, Leo J. Dvorak, Director.

#### Program:

O Lord, Send the Fire.....Cain  
Hail the Crown.....arr. Bron and Wright  
The Nightingale.....Tchaikowsky  
The Lord Bless You and Keep You.....Lutkin  
Speakers: Major Harold W. Kent, Education Liaison, Bureau of Public Relations, War Department, Washington, D. C.; and Charles Seeger, Chief, Music Division, Pan American Union, Washington, D. C.

### Monday, March 30—Afternoon

2:00 School Vocal Music Problems, Section I—Elementary (Plankinton Hall, Auditorium). Program sponsored by the National School Vocal Association. Theme: Music, A Fundamental Part of Child Education for Life in a Democracy. Presiding: Frederic Fay Swift, Supervisor of Music, Iliion, New York, and President, National School Vocal Association.

2:00 College Chorus Section (Banquet Room, Hotel Schroeder). Chairman: Harold H. Tallman, Wayne University, Detroit, Michigan.  
Music: Northwestern University A Cappella Choir, Evanston, Illinois, George Howerton, Director.

#### Program:

Jubilate Deo.....Gabrieli  
Judas Mercator.....Victoria  
Soldier, Soldier.....Powell  
Poor Wayfaring Stranger.....Jackson-Gatwood  
Old Ship of Zion.....Gatwood  
Topic: "Round Table Discussion of Problems Common to All College and University Chorus." Discussion on "Why Memorize Choral Programs," "The Administration of the Choral Program in the Average College," "Physical Equipment for the Choral Program," i.e.: Library Caring for Music, Rehearsal Room, etc., "How Much Students' Time Can Justifiably Be Spent in Rehearsal," "The Art of Choral Directing".

2:00 Rural School Music Section (Crystal Ballroom, Hotel Schroeder). Chairman: Alton O'Steen, State Supervisor of Music, Montgomery, Alabama.

2:00 School Orchestra Problems, Section II (Vocational School). Chairman: Louis G. Wersen, Director of Music, Tacoma, Washington, and President of the National School Orchestra Association.  
Demonstration of a New Type of Instrumental Ensemble Called the "Bandestra": Fred Bigelow, Director of Instrumental Music, Geneva, Illinois, Director; and David Bennett, Arranger-Composer, St. Charles, Illinois, Originator and Co-conductor.

#### Program:

Spiritual Negre  
Mozart Moderne  
Schubert Miniatures.....arr. by Bennett  
Two Guitars

Discussion Forum: "Orchestral Problems." Joseph E. Maddy, University of Michigan.

2:00 College Band Section II (Committee Room A, Hotel Schroeder). Presiding: William D. Revelli, Director of Bands, University of Michigan, Ann Arbor, Michigan.

Panel Discussion: "The Function of University and College Bands in Relation to National Defense," chairman: Harold Bachman, Chicago, Illinois.

2:00 Wisconsin All-State Band, Rehearsal (Pflester Hotel).

3:30 Audio-Visual Aids in Music Education Section II (Pere Marquette Room, Hotel Schroeder). Chairman: L. V. Funchess, State Supervisor of Music, Louisiana Public Schools, Baton Rouge, Louisiana.  
"The Practical Use of Sound Films in Music Classes," Willard L. Groom, Steinmetz High School, Chicago, Illinois.

"Music Can Be Photographed—Some Problems Encountered in Filming Music of Youth and Symphony of Young America at the National Music Camp, Interlochen, Michigan." Illustrated with color sound motion pictures, Charles T. Chapman, Professional Cameraman, Evanston, Illinois.

3:30 School Band Problems Section I (Engelman Hall, Auditorium). Program sponsored by the National School Band Association. Chairman: L. Bruce Jones, Supervisor of Music, Little Rock, Arkansas, and President of the National School Band Association.  
Concert-Demonstration: "Preparation and



Francisco Mignone, Brazilian Composer and Conductor



Charles A. Thomson, Chief of the Division of Cultural Relations in the Department of State



Marshall Bartholomew of Yale University



Charles Seeger, Chief of the Music Division of the Pan American Union

### COMPOSER-CONDUCTOR AND SPEAKERS AT CONVENTION

Choice of Repertoire, Rehearsal Routine, Preparation of the Ensemble, the Section, and the Individual Performer." High School Band, Elkhart, Indiana, David Hughes, Director, Gerald Bettcher, Associate Director.

#### Program:

March, El Relicario.....Jose Padilla  
Raymond Overture.....Thomas  
Soloist  
Midnight in Paris.....Conrad-Magidson  
Gerald Bettcher, Directing  
Overture, The Student Prince.....Romberg  
Soloist  
March, Stars and Stripes.....Sousa  
Star Spangled Banner.....Smith-Key

3:30 Private Teachers Section I (Banquet Room, Hotel Schroeder). Chairman: Raymond Burrows, Assistant Professor of Music, Teachers College, Columbia University.  
5:00 Phi Mu Alpha Sinfonia Initiation. Dinner at 6:00 (Pflester Hotel).

### Monday, March 30—Evening

7:00 Wisconsin All-State Band, Rehearsal (Pflester Hotel).

8:00 Music and American Youth, and N.B.C. Inter-American Broadcast and Concert (Auditorium). Program Director: Judith Waller, Educational Director, Central Division, National Broadcasting Company, Chicago.  
Commentator: William D. Berrian, Assistant Director, The Humanities, Rockefeller Foundation.  
Speaking from Brazil: Heitor Villa-Lobos, Rio de Janeiro.  
Guests: Senior and Senora Francisco Mignone, Rio de Janeiro, Brazil; Antonio Sa Pereira of Brazil, Domingo Santa Cruz of Chile, Juan Batiste Plaza of Venezuela, and Luis Sandi from Mexico City.

#### Program:

I  
Elkhart High School Band  
David Hughes, Director  
March, El Relicario.....Jose Padilla  
Raymond Overture.....Thomas  
Midnight in Paris.....Conrad-Magidson  
Gerald Bettcher, Conducting  
March, Washington Post.....Sousa  
A Cappella Choir of Cleveland Heights High School  
George F. Strickling, Director  
Sanctus—"Pope Marcellus" Mass  
Palestrina  
Holy, Holy, Holy (Kedushah).....Max Spicker  
Patrem Omnipotentem "B Minor" Mass  
Bach

Stodola (Czech Folk Song).....Strickling  
Kingdom Coming.....Work-Strickling

IV  
Proviso Township High School  
Instrumental Ensembles  
J. Irving Tallmadge, Director  
Suite Miniature.....Miller  
Brass Sextet

Scherzetto.....Skinner  
Clarinet Quartet  
Lane Technical High School  
Orchestra, Chicago

Paul Schneider, Director  
Merry Wives of Windsor Overture.....Nicolai

10:00 Exhibitors Open House (Kilbourn and Juneau Halls, Auditorium). Host: Ennis D. Davis, President, Music Educators Exhibitors Association.

### Tuesday, March 31—Morning

7:30 Registration (Schroeder Hotel).

8:00 Round Table on Theory Problems (Pere Marquette Room, Hotel Schroeder). Chairman: Louise E. Cuyler, Assistant Professor of Theory, University of Michigan, Ann Arbor, Michigan.

8:00 School Vocal Problems II—Secondary Schools (Crystal Ballroom, Hotel Schroeder). Presiding: Frederic Fay Swift, Supervisor of Music, Iliion, New York, and President, National School Vocal Association.

#### Program:

Go Tunesful Bird.....William Crotch  
Rayos de Luna (Argentina).....Alberto Williams

Dem Golden Slippers.....Bland-Strickland  
8:00 School Band Problems Forum (Committee Room A, Hotel Schroeder). Chairman: L. Bruce Jones, Supervisor of Music, Little Rock, Arkansas, and President of the National School Band Association.

Address: "The Contribution of Instrumental Music Education to the Child and to the Community," Vincent Hiden, Oakland, California.

8:30 Registration (Auditorium).

9:00 Wisconsin All-State Band, Rehearsal (Pflester Hotel).

9:00 Class Piano Instruction Section I (Banquet Room, Hotel Schroeder). Chairman: Helen Howe, Director of Music Education, Chicago Public Schools, Chicago, Illinois.

10:00 Music Appreciation Section (Plankinton Hall, Auditorium). Chairman: Mabel E. Bray, Director of Department of Music, New Jersey State Teachers College, Trenton, New Jersey.

10:00 Teacher Education Section (Engelman Hall, Auditorium). Chairman: Francis H. Diers, State Teachers College, Fredonia, New York.

Music: St. Cloud State Teachers College Choral Club, St. Cloud, Minnesota, Harvey R. Waugh, Director.

#### Program:

The Star.....Rogers-Harold  
The Hour of Night.....Ivan Kortkamp  
Winter and Spring.....Borowski  
Reflection.....Lawrence  
Smoke Gets in Your Eyes.....Kern-Waugh  
Wake, Awake.....Christiansen  
Report: Teacher Education Sectional Meeting of the Music Teachers National Association, David Mattern, University of Michigan, Ann Arbor, Michigan.  
"Outside the Books," Hazel B. Nohavee, University of Minnesota, Minneapolis, Minnesota.  
"Let's Look at the Record," Helen C. Dill, University of California.

Discussion: "Streamlining the Four-year Curriculum into Three to Meet the Present Emergency for Teachers." Leader: Irving Cheyette, State Teachers College, Indiana, Pennsylvania.

10:00 School Orchestra Problems, Section II—Secondary Schools (Vocational School). Chairman: Louis G. Wersen, Director of Music, Tacoma, Washington, and President of the National School Orchestra Association.

Keynote Address: Carleton Stewart, Vice-President, National School Orchestra Association, Mason City, Iowa. Statement of aims and objectives of High School Orchestra Movement, and presentation of problems to be discussed and demonstrated at High School Orchestra Section Meeting.

10:00 College Bands Section III (Committee Room A, Hotel Schroeder). Chairman: William D. Revelli, Director of Bands, University of Michigan, Ann Arbor, Michigan.

"Evaluating the Marching Band from an Educational and Musical Viewpoint," Mark Hindsley, University of Illinois, Urbana, Illinois.

"The Band's Activity Program during the Present Emergency," Raymond Dvorak, University of Wisconsin, Madison, Wisconsin.

"How University and College Bands Can Best Serve the Secondary School Music Education Program." General Discussion.

### Tuesday, March 31—Midday

#### Luncheon Meetings

12:15 Eastman School of Music (Committee Room A, Hotel Schroeder). William Larson, Rochester, New York, in charge.

12:15 Teachers College, Columbia University (Banquet Room, Hotel Schroeder).

12:15 Illinois Music Educators Association (English Room, Hotel Schroeder).

12:15 Northwestern University (Pere Marquette Room, Hotel Schroeder).

### Tuesday, March 31—Afternoon

1:30 Concert (Auditorium). Indiana State Teachers College Choir, Terre Haute, Indiana, Ruth B. Hill, Director.

#### Program:

Richard de Castre's Prayer to Jesus.....Terry  
Blessings of Peace.....Arkhangelsky  
We Have No Other Guide.....Shvedof  
I am the Wind.....Dawson  
Coletta.....Gevaert  
Vision at Even.....Belstrom  
Music.....Murray

2:00 School of the Air of the Americas, Fourth General Assembly (Auditorium). A Presentation of the Columbia Broadcasting System. Chairman of the Day: Osbourne McConathy, Glen Ridge, New Jersey. Program Director: Carleton Sprague Smith, Chief of the Music Division of the New York Public Library, and Program Director of the School of the Air of the Americas for the Columbia Broadcasting System.

Music: Lane Technical High School Orch-

(Continued on page 50)



## FOUR ASPIRANTS WIN OPERA AWARDS

Quartet of Young Americans  
Successful in Auditions  
of the Air

After hearing several hundred young American singers in the Metropolitan Auditions of the Air, the names of four winners were announced by General Manager Edward Johnson at the closing session over the National Broadcasting System on the afternoon of March 22. The successful candidates are Frances Greer, soprano, of Piggot, Ark.; Margaret Harshaw, contralto, of Narbeth, Penna.; Elwood Gary, tenor, of Baltimore, Md.; and Clifford Harvuot, baritone, of Norwood, Ohio. Each winner received a cash prize of \$1,000 and a contract with the Metropolitan Opera Association. At the same time "consolation prizes" of \$500 each were presented to the runners-up, Virginia MacWatters, soprano, of Philadelphia, and Robert Brink, baritone, of McKeesport, Penna. Although the latter two did not receive opera contracts, the Metropolitan reserved the right to call upon them for appearances if necessary.

The series of auditions was sponsored as in former years, by the Sherwin-Williams Company, and the judges were Mr. Johnson, Earle Lewis and Edward Ziegler, assistant general managers of the association; John Erskine, member of the board of directors, and Wilfred Pelletier, Metropolitan conductor.

In announcing the winners, Mr. Johnson said that this was the first time in the seven years that the competitions have been held, that four contestants had been first-place winners. In the first five years only two contracts were awarded and last year, three; two to young women and one to a young man.

### Backgrounds of Winners

Miss Greer, who in private life is Mrs. Robert Gay, is a graduate of Louisiana State University from which she holds the degree of Mus. Bac. She toured Europe with the university's orchestra the summer following her graduation, 1938. She sang with the Philadelphia Opera Company for four seasons ending last January. Both she and her husband, a baritone, were charter



The Four Finalists in the Seventh Annual Metropolitan Opera Auditions of the Air, Who Received Cash Prizes and Contracts with the Metropolitan Opera Are (Left to Right) at the NBC Studio Where the Awards Were Announced: Elwood Gary, Tenor; Margaret Harshaw, Contralto; Frances Greer, Soprano, and Clifford Harvuot, Baritone

members of the Philadelphia organization.

Miss Harshaw, who is Mrs. Oskar Eichna and the mother of a four-year-old son, began her vocal studies in Philadelphia and in 1936, won a fellowship at the Juilliard School of Music. After four years of study there she made an appearance in the Lewisohn Stadium, New York, and was heard also at the Robin Hood Dell in Philadelphia and with the Rochester Civic Orchestra.

Mr. Gary, though born in Bridgeton, N. J., has spent most of his life in Baltimore. He began his music studies when only seventeen and has been an amateur boxer, a radio singer and a vaudeville singer and guitarist. His experiences in the ring were the result of encouragement from his father who disliked the idea of his son's becoming a singer. He has appeared in leading roles with the Baltimore Civic Opera Company.

Mr. Harvuot, as the result of an accident, was compelled to postpone pre-medical studies at the University of Cincinnati. He studied in Cincinnati for

eight years and then won a fellowship at the Juilliard School. He has been solo baritone in an important New York church and a synagogue. His father was his first voice teacher.

### Large Audience Hears Announcements

Fifteen hundred persons filled the large studio of the broadcasting company for the final sessions to hear the final announcements and a short operatic program by the winners. In presenting the awards, the contracts and a plaque with the winners' names inscribed on them, Arthur W. Steudel, president of the Sherwin-Williams Company, said:

"Singing and music have a real job in bringing order out of chaos now and after this war is over. Giving continued opportunity to young American talent, serving the nation with inspiration to fight harder for victory that is sure to come; preserving the freedom of the American life: For these reasons we are proud and happy to accept the recommendation of the judges to award four prizes this year—a new high in any one year for the Metropolitan Opera Auditions of the Air."

The orchestra was under the direction of Mr. Pelletier.

of O. O. Bottorff, vice-president of NCAC.

S. Hurok Attractions, Inc., continuing to operate under the same long standing arrangement that has existed throughout the years, have also moved to 711 Fifth Avenue, along with NCAC.

"The various widely diversified activities of the new company have been so arranged to provide the best possible functioning of each group", Mr. Morton said.

### Toscanini to Conduct NBC Symphony Next Season

Arturo Toscanini is to resume the conductorship of the NBC Symphony next season for a series of broadcast programs, it was unofficially reported on March 13. It was also said that he would be in charge of the 1942-43 season, but that guest conductors would probably share the series with him. Mr. Toscanini has not taken part in the NBC Symphony's regular 1941-42 radio season, but conducted the orchestra on Nov. 14 in a concert for the benefit of the Defence Bond Campaign.

## FBI DETAINS PINZA ON ELLIS ISLAND

Bass of Metropolitan Opera  
Taken into Custody—"Wel-  
comes Investigation"

Ezio Pinza, bass of the Metropolitan Opera, was arrested by the Federal Bureau of Investigation and taken to Ellis Island on March 13 from his home at Mamaroneck, N. Y. He was to have sung in the performance of 'Faust' at the Opera House on the afternoon of Feb. 14, but his place was taken by Norman Cordon. Mr. Pinza was still in detention at Ellis Island on March 20 according to his managers, and it was probable that he would be given a hearing the following week.

Mr. Pinza, an Italian by birth, was understood to have taken out his first American citizenship papers. Shortly after his arrest, Mr. Pinza's American wife, the former Doris Neal Leak, said that both she and her husband welcomed the investigation of Mr. Pinza's pro-Fascist sympathies, confident that any such procedure would establish his loyalty to the United States.

In a statement issued through her husband's press agent, Mrs. Pinza said she realized the government must sequester aliens suspected of Axis sympathies.

"Even though Mr. Pinza is eligible for his final citizenship papers shortly, we realize that something like this cannot be prevented," she said. "That's why we welcome the investigation."

"My husband has asked me to make clear that he is not only ready, but perfectly willing, to answer all questions and to submit to an exhaustive investigation to prove his loyalty to the United States."

### "Never Met Mussolini"

"The charge that he has been friendly with Mussolini is perfectly ridiculous. He never even met Mussolini, and furthermore, in 1940, he turned down an invitation to participate in the May festival in Florence, Italy, because he wished to remain in the United States."

"Mr. Pinza, even though he is of Italian birth, is a loyal American who is married to an American woman and has a child who was born in this country. He has made his career in this country, and hopes to be able to continue to reside with his family in the home in Mamaroneck which he bought after our marriage. He has always shown by his actions and his words that he is loyal to the United States."

P. E. Foxworth, assistant director of the Federal Bureau of Investigation in charge of the New York office had no comment to make concerning the case. It was assumed that Mr. Pinza would call several character witnesses from the Metropolitan. One of three things could happen—he could be freed, he could be paroled in the custody of a friend and report regularly to the F.B.I., or he might be interned for the duration of the war.

Mr. Pinza was born in Rome in 1892 and was educated at the Conservatory of Bologna. He made his debut in Rome in 1919. He appeared frequently in his early singing days at La Scala Opera House in Milan, at Vienna, Paris, and at the Salzburg festivals.

He made his American debut in Spon-tini's 'La Vestale' during the 1926-27 season. Mr. Pinza's first marriage ended in divorce. His former wife, Mrs. Augusta Pinza, is understood to reside in Italy with a daughter by that marriage, Claudia, now in her teens.

The photograph of Rudolph Ganz on the front cover is by Blackstone Studios.

## NCAC OFFICES MOVED TO NEW QUARTERS

National Concert and Artists  
Corporation Now at  
711 Fifth Avenue

Alfred H. Morton, president of the National Concert and Artists Corporation, announced on March 23 the completion of the move of NCAC from Radio City to new, spacious quarters at 711 Fifth Avenue, where the New York staff of ninety members will occupy an entire floor, comprising some 15,000 square feet of space.

"We in NCAC feel that our recent move is a definite step of progress," he said, "since it provides splendid new quarters for creative effort on behalf of the several hundred artists, instrumentalists and lecturers under our management, including Rachmaninoff, Kreisler, John Charles Thomas, Gladys Swarthout, Jarmila Novotna and many others of equal prominence."

"In addition to the New York move, new offices have been opened in Chicago

at the Merchandise Mart, in Hollywood at Sunset and Doheney Drive, in San Francisco at 111 Sutter Street."

Marks Levine, vice-president and director of the Concert Division, declared that the new offices of NCAC provided much better facilities to render even greater personal service to artists under contract. He stated that the same staff, which includes Elsie Illingworth, Siegfried Hearst, Paul Stoes and Lawrence Fitzgerald will continue to represent artists and instrumentalists as before. The publicity, advertising and promotion division will continue under the direction of Philip Kerby.

The Popular Division, under Daniel S. Tuthill, vice-president, which included activities in the radio, motion picture, legitimate theatre, lecture and other popular fields, occupies a large section, with the same personnel as before.

Ample quarters have likewise been provided at the new address for the Civic Concert Service, Inc., a wholly-owned subsidiary of NCAC. Civic Concert Service is under the direction



# CHABRIER: The Irishman of France

In Him, France Lost One of Her Most Charming "Coquettes" to the Clutches of Klingsor—How a Droll "Ancestor" of Erik Satie Became the Most Fervent Wagnerian of Them All

By EDWARD LOCKSPEISER

THE great drama of French musical history at the end of the Nineteenth Century was the liberation from the yoke of Wagner. It was a drama for everyone, but for the French particularly, for Wagner's influence was nowhere so great as in France. It may have been a beneficent influence in many ways, but it was eventually seen to be crippling the very soul of French music. A whole generation of French composers all but capitulated to what even Debussy admitted was a "force irresistible as the sea." "His prodigious music forces its way into your heart," declared Chausson, "and there is no possible resistance." The cause of a national musical independence was won at last, but not before France had lost one of her most charming coquettes to the clutches of Klingsor. This was Emmanuel Chabrier.

Chabrier was born at Ambert in Auvergne in 1841. The inhabitants of Auvergne are an excitable people and inclined to eccentricity—in a sense they are the Irishmen of France. Chabrier's biographer, Joseph Desaynard, tells us, for instance, that the composer's father, who was a lawyer, persisted in wearing a pointed little beard on his big clean-shaven face as a protest against the abolition of whiskers for members of his profession. This was 'Chabrier-lamouche'. Another member of the family was 'Chabrier-le-beau', notorious for practical jokes and risqué stories. At sixteen Emmanuel left Auvergne for Paris, where he studied law. At twenty he took a minor part at the Ministry of the Interior and studied music in his spare time. His teacher for the piano was Edouard Wolff, a well-known pianist of his day and an acquaintance of Chopin. But of his other teachers—Richard Hammer for the violin, and Semet and Aristide Hignard for composition—one knows next to nothing. Probably Chabrier was not over-concerned with their merits, for he approached music as an amateur, and an amateur, at least in regard to technique, he remained all his life. In 1880 he resigned from the Ministry and became assistant to the conductor Charles Lamoureux. A short time later he made an eventful journey to Spain, the musical result of which was his famous rhapsody, 'España'. From the first performance of 'España' in 1884 begins Chabrier's public career. It lasted only ten years, until his death in 1894.

This biographical skeleton will suffice for the moment. "He was a man", writes Desaynard, "who enjoyed a rich, mighty chuckle". There was also a certain Dickensian whimsicality about him. "I haven't touched the piano for six days", he writes at twenty-four to his parents. "Sometimes I get a painful little itch and find myself running my hands over my hat, or on anything that happens to be about". And further, a rather endearing touch of bourgeois sentimentality. "And now you can be-



H. Fantin-Latour's Painting, 'Autour du Piano', Shows Chabrier at the Piano, with Vincent d'Indy, His Close Friend, Standing at the Right with a Cigarette in His Hand. Others in the Picture Are Adolphe Jullien, Camille Benoit, Amedée Pigeon, Maître and Boisseau

come bald", he writes to a friend who is about to be married; "no one will mind a bit. You can say good-bye to *le monde* and *le demi-monde*; and, like me, you'll have children, love your wife, and go on loving our silly music. A wife, children and our silly music—there's nothing else". This was the composer of the 'Marche joyeuse', of 'L'Etoile', that spruce little opéra-comique which once rivalled the success of Gilbert and Sullivan, of the 'Valse romantiques' which so delighted the young Ravel, and of a set of witty songs inspired by a subject so far from the minds of Wagnerians as the farmyard. These were the 'Ballade des gros din-dons', 'Villanelle des petits canards' and the 'Pastorale des cochons roses'. Here was surely no devotee of Bayreuth! Chabrier even used to amuse his admirers by disrespectfully taking Wagner's puissant themes as subjects for ball-room dances. Among his unpublished compositions are two quadrilles on themes from 'Tristan' and 'The Ring'.

## Chabrier Hears "Tristan"

Now this droll ancestor of Erik Satie turned out to be the most fervent Wagnerian of them all. The composer of sprightly opéras-comiques was also the composer of two operas which are considered today as representing the most pitiful capitulation to Wagner that French music has known. It came about in this way. About 1879 Chabrier, prompted by his friend Henri Duparc, sent the following letter to his chief at the Ministry of the Interior:

"Sir:

"I have to deal with some important business which necessitates my going to Bordeaux. I shall be most grateful if you will allow me three days' leave for this journey.

"The above lines are for my dossier! Now, as I have never lied, and this is perhaps why I have earned the esteem of my superiors, I must tell you, *in petto*, the real truth, and here it is: I am not going to Bordeaux at all. For almost ten years I have had a mad craving—and you can imagine the state of mind this brings me to—to see 'Tristan and Isolde' by Richard Wagner. This masterpiece can only be seen in Germany, and it is being played next Sunday in Munich.

"I couldn't resist any longer, and I decided today to get a pass to Avricourt, which, alas! is our frontier. I have it, and I shall cover the rest of my expenses by scribbling bits of articles for *Le Temps* and *Le Petit Journal*.

"This is my crime, sir. I confess it to you, but not to Pelletier (Chabrier's immediate superior), who must know nothing about it. I beg you to give me your administrative pardon for this escapade and to believe it my sincere devotion. Wednesday morning, at the latest, I shall be back at the office.

"Yours respectfully,

"EMMANUEL CHABRIER"

Before the performance had begun Chabrier was so overcome that he burst into tears. The story is told by Vincent d'Indy: "The Prelude was about to begin and silence reigned over the dark hall. Suddenly we heard someone hiccupping, and the more he tried to stop it the worse it became. It was Chabrier sobbing. His neighbor leaned over and asked if he were ill. Whereupon Chabrier between two hiccoughs: 'Silly of me! . . . Can't help it, though. . . . It's ten years that I've been waiting for that A on the 'cello'. It was this experience of 'Tristan' that caused him to resign from the Ministry in order to become conductor of the choir at the

Concerts Lamoureux, which at that time were devoted almost entirely to excerpts from Wagner. Three years later we find our jovial Auvergnat initiating a local choirmaster in San Sebastian into the "incomparable beauties of 'The Ring'". "I needn't mention 'Tristan'," he writes to a friend, "that's part of the clothes I wear".

## The Influence of Catulle Mendès

Yet there are no traces of Wagnerism in 'España', which is indeed a work of striking originality. And for a time he was perfectly content with his own very different ideals, without suffering from the inevitable comparison to his disadvantage. We can imagine, though, that the struggle was a hard one. And by 1887 'Le Roi malgré lui', a rather pretentious opéra-comique, marks the beginning of the end. At about this time he became acquainted with Catulle Mendès, librettist and ardent Wagnerian champion, who advocated nothing less than the transference to the French stage of the entire Wagner technique.

Mendès supplied Chabrier with two librettos, 'Gwendoline', based on an episode of Scandinavian mythology, and 'Briséis', an adaptation of Goethe's ballad, 'Die Braut von Korinth'. Now Chabrier may have had it in him to express deeper qualities than the picturesque and the burlesque, but there is no denying that his association with Mendès had the effect of developing the more serious side of his nature out of all proportion to his real, sprightly self. 'Gwendoline' was finished in 1886 and received its German premiere at Karlsruhe. Shortly before its completion Chabrier wrote to the conductor, Felix Mottl:

"I imagine you know the libretto of 'Gwendoline'. It's a Danish legend told

(Continued on page 25)



# TRIALS OF A MUSIC COLLECTOR IN LATIN AMERICA

**Musician, Author and Lecturer, After Six-Months Tour Collecting Information on State of Contemporary Music, Discusses Some Difficulties Encountered**

By NICOLAS SLONIMSKY

**B**OLIVAR, who dreamed of Latin America as a solid continent, united by a common language and common customs, with Panama as the geographic hub and seat of government, regretted the diversity of interests that split up the Latin American bloc into several independent states. A Twentieth Century traveler welcomes this diversity, geographical, cultural and artistic. He finds that there is no such species as a South American, or a Central American, but there are Chileans, Peruvians, and Nicaraguans. Spokesmen for national culture speak of 'Chilenidad', the state of being Chilean, or 'Mexicanismo', the quality of being Mexican, but they eschew the generic term 'South American', preferring 'Latin American', when speaking of continental culture.

Villa-Lobos once composed a piece entitled 'South America', in which he attempted to synthesize elements of folk music common to several South American countries. But Villa-Lobos has also synthesized Bach and Brazil, from which it does not follow, however, that there is such a thing as a Brazilian Bach. Inspired by the extraordinary similarity of Brazilian and Russian music, I concocted a half-Brazilian, half-Russian ditty, entitled 'Modinha Russo-Brasileira'. Indeed, there is more affinity between Russian and Brazilian music than, say, between Brazilian and Peruvian music. The 'South American Way' is no more than a convenient myth.

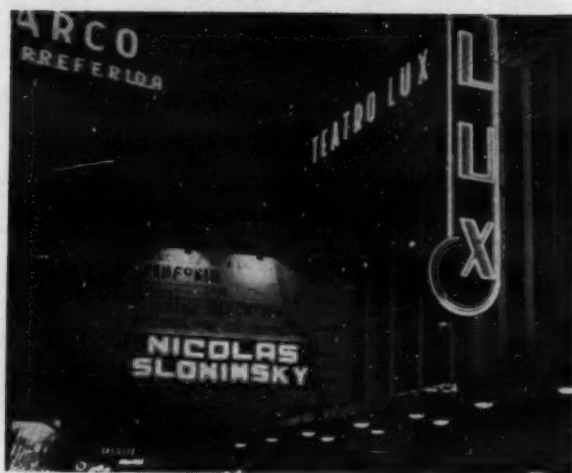
The object of my six-months tour in South and Central America was twofold: to collect first-hand information on the state of contemporary music in Latin America for a book to be published shortly, and to gather orchestral scores for copying for the WPA Copying Project in the Fleisher Collection at the Free Library of Philadelphia. I also presented a number of lecture-recitals, in which I included piano pieces by Latin American composers.

## The Dilatory Musician

Musicians are in general a dilatory folk, and Latin American musicians are, if anything, more indolent than the average. It was not an easy task to elicit information from them, and even the prospect of getting their names into print in the great 'Yankee' press failed to move them. It was even more difficult to persuade them to lend their scores for copying. And there were many instances when composers did not know themselves where their manuscripts were, and could rarely remember the dates of performances and other pertinent data. Besides, Latin American composers are not always propelled by the spirit of brotherly love, at least not outside their particular artistic group, which circumstance made it difficult to form an opinion as to each composer's relative importance in the community. However, a census is a census, and in the end I included in my list all composers, that are composers, regardless of school or clique.



Above: A Group of Musicians Making the V for Victory Sign: (Left to Right), Gaston Pellegrini, Conductor of the Guatemala Symphony; Nicolas Slonimsky, Ricardo Castillo, Composer, and Heinrich Joachim, Director of the National Symphony. Right: An Advertising Sign for a Concert in Guatemala City



Orchestral output in Latin America is relatively small. Some countries, as, for instance, Paraguay, lack orchestral composers altogether. In Nicaragua, the only composer of orchestral music is Luis Delgadillo. In Peru few composers are versed in the art of orchestral writing, and most Peruvian symphonic works are orchestrations of piano scores, made by a young Austrian musician, Rudolph Holzmann, a member of the Lima Symphony. But in Argentina, Brazil, Chile, and, particularly,

Mexico, orchestral composition is rich and abundant.

Few orchestral scores by Latin American composers are published, and copying must be done by hand. Microfilming is unknown in Latin America, and photostating is possible only in Argentina, Brazil, and Mexico. I had a harrowing experience in Santiago, when the only photostat shop in town ran out of sensitized paper before completing the photostating of an important manuscript which I had borrowed from a visiting conductor. Finally, the job was finished on blueprint paper.

## Some Weighty Scores

Most of the scores I brought back with me from Latin America were original manuscripts, and I had to assume the responsibility of carrying them with me on the plane (and eliciting many a joke from friends that the plane would crash under the weight of the heavily scored orchestral works), or sending them through the mails by boat, risking delay in the customs, and even potential submarine attacks. Several Peruvian and Chilean manuscripts were indeed endangered when my plane cruised around the Equator for over an hour seeking a break in the clouds before a happy landing at the Quito airport in the highest Andes.

How I got all these manuscripts from the composers is a story in itself. As in the life of every salesman, there were easy prospects, and many tough ones. In the case of important composers, I have tried to make the list a very complete one, including juvenilia. I did not

**Composers Lose Manuscripts, Forget Dates of Performance and Other Pertinent Data—Vagaries of the Musical Press—Generosity of Local Governments**

take popular music scored for the military band, but I accepted symphonic dances. The largest work was the first opus by a Chilean composer Nuñez Navarrete, a 'Symphony of the Andes', some 400 pages long. The smallest score was a Gavotte by the Mexican composer Manuel Ponce, which he wrote at the age of fourteen, and which became extremely popular when it was danced all over the world by Argentina. All in all, I collected 319 orchestral scores. Tabulated by countries, the list is as follows:

Mexico .....	105
Argentina .....	64
Brazil .....	46
Peru .....	41
Chile .....	15
Guatemala .....	14
Nicaragua .....	11
Costa Rica .....	10
Colombia .....	5
Uruguay .....	3
El Salvador .....	3
Panama .....	2

319

This list to which should be added two scores from Venezuela and one from Honduras, previously received, is little short of the total orchestral scores of Latin America. Distributed by the number of composers in each country, the list includes ninety-two names:

Mexico .....	22
Argentina .....	20
Brazil .....	13
Chile .....	10
Peru .....	8
Guatemala .....	6
Costa Rica .....	5
El Salvador .....	2
Colombia .....	2
Panama .....	2
Nicaragua .....	1
Uruguay .....	1

92

There are many well-known names on this list: Villa-Lobos, Francisco Mignone, the brothers Castro, Humberto Allende, Manuel Ponce. There is a very complete collection of the works of Alberto Williams, the only Latin American composer who has written nine symphonies. There are works in the classical idiom, and romantic, and even works written in the twelve-tone technique. There are a few scores by Nineteenth Century Latin Americans. Nepomuceno of Brazil, Valle-Riestra of Peru, Ricardo Castro of Mexico. There is a treasure trove of orchestral works by Silvestre Revueltas of Mexico.

## An Abundance of Piano and Song Pieces

If orchestral compositions of Latin America are rarely published, there are piano pieces and songs galore, published by Arthur Napoleão in Rio de Janeiro, Ricordi in S. Paulo and Buenos Aires, Wagner and Leven in Mexico. The Universidad de Chile has published some Chilean works, and there are some editions of Brandes in Lima. In other countries the only music published is popular dance music.

Latin American composers enjoy complete one, including juvenilia. I did not  
(Continued on page 10)

Décimo Ciclo de Cultura Musical

58

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# Dance Forms as World Travelers

**Musical Basis of the Chaconne May Have Come from the Americas—Stately Sarabande Had Origin in Erotic Pantomime—Impact of Exotic Dances on Established Societies**

By PAUL NETTL

IT is still asserted that Europe exported its music to America, but in turn received little music from the new world. In Europe, unfortunately, far too little is known of MacDowell, Mason, Stephen C. Foster and the moderns, Gershwin, Antheil, Gruenberg and others. Younger American composers have generally been recognized in Europe only in connection with jazz music. Sousa, to be sure, for two decades was almost as popular in Europe as in America. It is axiomatic that American music came to Europe almost always as ephemeral dance or popular music. American dance rhythms have affected the dance habits of the world in the past few decades.

The phenomenon is old. By old I do not mean merely dating from the time the Brazilian Maxixe and the North American Cakewalk which titillated the legs and the nerves of Paris and Berlin in the period of 1890 to 1900, nor from the time of the Turkey Trot and the One-Step or the Cuban Habanera, the Tango, the Fox Trot and the Shimmy.

In the history of civilized dancing there is to be observed this tendency: the higher, more cultivated dance is replaced by forms from the lower classes. Hand in hand with this there is an unbroken influence on city dancing by rural dances and the importation of exotic dances into established society.

The Waltz is an example of this. Its birthplace lies in the Styrian and upper Austrian valleys and mountains, and it can be proved exactly that the yodel, originally the most primitive method of signalling from one mountain to another, exerted the deciding influence on waltz melodies. At least eighty percent of all Viennese waltzes are based on the simple triad. Likewise the Czechish Polka with its rhythm derived from the peculiar consonantal Czech language developed in the Bohemian countryside and then attained popularity in the city populations of Prague, Vienna, Paris, and finally New York, where in the fifties of the last century it was regarded as the most fashionable dance of the day. Even the courtly Minuet was originally a rural French round dance from Poitou and the contredanses do not get their name from the word meaning opposite, but from the good English expression "country dance" and they originated as the interpreted name indicates, in England.

## The Invasion of Exotic Dances

Exotic dances such as the modern Rhumba, the Samba and the Conga began to invade so-called polite society in the Baroque period. For example, the 'Canario' that corresponds somewhat to the Rhumba was imported from the Canary Islands to Spain quite early. From there it spread to the rest of Europe. The dance instruction books by the Frenchman Arbeau and the Italian Caroso already reckon with it as an aristocratic dance. From Spain the Canary



OLD PRINTS ILLUSTRATING AMERICAN DANCES WHICH FOUND THEIR WAY INTO EUROPE

Island dance came to England, fused with the Gigue and became a part of the country dances with their whirling, dizzy 6-8 rhythm. In the Eighteenth Century many a writer spoke of these "Canary Island Giges". The question as to how far the English dances were influenced by exotic dances from over the seas is not solved. There is similarity, however, between the English Morris dances and certain Moorish dances. Both seem to be forms of the ancient dance of fertility of the primitive peoples, a dance which is performed everywhere, with bells and rattles. What durability the melodies of the old Moorish dances has can be seen from the fact that the old 'Moresca' of Arbeau, dating from the year 1587, are still played today by English fiddlers, who have had it handed down to them from former generations. The ancient melody is as follows:



The 'Moresca' of Arbeau, Dating from 1587, and Still Played Today by English Fiddlers Who Received It from Former Generations

The repeating of the phrase in the second part is an old oriental musical trait.

Both the Canaria and the Moresca in the country of their birth were wild sex dances which became respectable in their new European homes. From the Canario the Spaniards developed their 'Tota', which, together with the 'Sevilena' and the Bolero, was danced in the Nineteenth Century in place of the Fandango because the latter dance was too intoxicating and sensuous. The Fandango, the fieriest love pantomime which ever secured in the civilized world the recognition of society, as is well known, found entry into classical music when Mozart utilized it for characterizing Spanish life in his 'Figaro'. The melody was already well known in Vienna in the year 1760, and Gluck used it before Mozart in his 'Don Juan' ballet.

One of the most glowing, colorful accounts of the Fandango was given by Casanova in his memoirs where he describes himself in Madrid around 1750 as dancing the Fandango with great enthusiasm. Interesting to us, however, in this connection, is that this dance, according to the opinion of Spanish scholars whom also Curt Sachs in his

Savages of the Island of Maragnon (Above), Called Topinambous, Taken to the King of France and Navarre by Sr. de Razilly in 1613. (Right) A Native Indian Dance of the Caribbean Section, the Music for Which Displays a Melodic Characteristic Which the Early Spanish Chaconne Possesses

'Weltgeschichte des Tanzes' has followed, belongs to that group of dances which they called 'Reinos de las Indias', which are supposed to have come from America to Spain, and since also at Malagueña the Rondeña, Granadina and Murciana are all varieties of the Fandango, then we must also regard them,

and the famous Spanish poet, Lope de Vega, in 1618 said directly that the dance had come from India (America) to Seville:

De las Indias a' Sevilla  
La Venida por la posta.

No doubt the Chaconne had its origin

if the opinion of these scholars is correct, as of American origin.

The same is true for the Chaconne, the Passacaglia and the Sarabande. These Spanish dances, from the musical point of view, are much alike. Chaconne—the name is supposed to be from the old Castilian 'Cascuno', which meant, approximately, everyone's dance, and the Passacaglia from the Spanish 'Pasacalle'—these dances have a constantly recurring basso ostinato, while the Sarabande in its early days was characterized by a short melodic figure and that exotic rhythm which transfers the accent on to the second, ordinarily weak beat. Supposedly the melody of the later 'Folie d'Espagne' was the original type of the Sarabande. At least, it occurred frequently in the Sixteenth Century in the music of the Spanish lute players. There is that melody which not only Corelli, Bach and so many other composers of the Baroque period utilized, but also Cherubini in the Overture to the 'Portuguese Inn' and Liszt in his Spanish rhapsodies.

## Origins of the Chaconne

In a poem that Simon Agudo wrote for the wedding of Philip III in 1599, much is made of wanting to go to Tampico, in Mexico, to dance the Chaconne,

in the sailor dives of Seville, at that time the port of entry of much lively if not always respectable importations from America. The original form of the Chaconne melody seems to have been a descending tetrachord which was repeated on the guitar thousands and thousands of times, and as the folk song 'O guardame las vacas', became very popular. This melodic formula is the basso ostinato of countless Chaconnes of the Seventeenth Century.

In a volume in the Public Library in New York a copy of a description of a trip to America published by the German etcher, Merian, published in Frankfurt in 1634 and called 'Historia Americae . . . pars tertia', I found references to the native dances of the Caribbean section. The etching here reprinted shows us an Indian dance. What interests us most is the music which peculiarly enough displays that melodic characteristic which the early Spanish Chaconnes possess, the descending quarto. Is it then going too far to imagine that there is some connection between the music of the Chaconne and this old Indian dance?

So far as the Saraband is concerned, this dance, likewise originally a sexual pantomime, has been called Moorish. In fact, the name is indicative of this, for in Ousley's Oriental Collection II there are

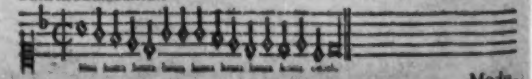
(Continued on page 25)

## 228 Historia Navigationis

tuum istorum celebratio in duas horas producta est: viris illis continuo saltantibus, & cantantibus. Conventus vero eorum adeo sauis erat, ut in expertis vis sit credibile, quam optime symphonia illa quadret. praefatum cum Barbari musica artis penitus sint ignari. Ac hinc cum initio ali-



quo fuisset percussus metu, ut nuper commemoravi, contra tunc tantum fuit laetitia percussus, ut non modo extra merapsum fuerim: sed nunc etiam, quod mihi in mentem venit concentus ille, & exultat animus, & coarsus continuo personare videntur, praefatum vero rhythmi epodium gratum auribus sonum exhibebat, quod post singulos versus ad hunc modum modulabantur.





# TRIALS OF A MUSIC COLLECTOR IN LATIN AMERICA

(Continued from page 8)

siderable advantages over their North American colleagues. As Conservatory teachers, they receive a fixed salary from the government, irrespective of their power of attracting paying pupils. There are municipal and other prizes awarded for musical compositions. I attended the distribution of such prizes in Buenos Aires, at which the recipients were composers of symphonic and chamber music. It was an imposing affair, held in a large theater, and the prizes were distributed by the vice-president of the Republic. Jacobo Ficher, composer of complicated music in an advanced idiom, received 3,000 pesos, no mean sum of money even in American dollars, for his Third Symphony, which showed that the government jury was not catering to popular taste. On the occasion of the 400th anniversary of the foundation of Santiago, the Chilean government awarded generous prizes to a number of modern Chilean composers. The Brazilian government gave the equivalent of 3,000 dollars for the production of the national opera 'Malazarte' by Oscar Lorenzo Fernandez.

It is easier for a Latin American composer to have his music performed than it is for his North American colleague. For one thing, there are fewer serious composers per capita in Latin America than in this country; for another, orchestral conductors there are less god-like, and consequently more accessible to mortal composers. On the deficit side of the ledger, it must be said that orchestras in Latin America cannot stand comparison with major symphonic organizations in the States. But excellent chamber music ensembles are available, and there are no union restrictions as to their participation in non-commercial concerts. Also, the concert halls are obtainable for a nominal fee. The 'Grupo Renovación' of Buenos Aires, for instance, has given over sixty concerts of modern music in the last ten years in the large 'Teatro del Pueblo', charging only half-a-peso (a little over ten cents) for admission.

## A Musical Paradise

For a foreign artist, Latin America is a musical paradise: even if he cannot make money, he can at least satisfy his yearning for public appearance and critical attention. It is not uncommon that a good pianist or violinist gives five or six concerts in suc-



At the Buenos Aires Airport, Nicolas Slonimsky with a Group of Argentinian Musicians: (Left to Right) Alberto Ginastera, Juan José Castro, Jacobo Ficher and Mr. Slonimsky



Fotos Ego Lima La Cronica

Listening to Nicolas Slonimsky's Talk in the Instituto Cultural Peruano-Norteamericano in Lima: (Left to Right) R. Beltroy, Director of the Institute; Manuel Ponce, Mexican Composer; Andres Sas, Peruvian Composer, and Teodoro Valcarcel, Indian Composer of Peru

cession in the same city. The secret lies in the fact that it is not difficult to obtain the auspices of a Conservatory or another government-sustained institution, which takes care of advertising and other expenses. Whatever little money comes in, goes to the artist. In some countries, the Department of Education agrees to buy a certain number of tickets as a guarantee, and assumes the expense for printing the program, particularly if the visitor comes on some cultural mission. Speaking of my own concerts and lectures, I had the following sponsors: the Escola Nacional and the Conservatorio Brasileiro in Rio de Janeiro; Instituto de Musica in S. Paulo; Grupo Renovación and Amigos del Arte in Buenos Aires; Instituto de Bellas Artes in Santiago; Instituto Cultural Peruano-Norteamericano in Lima; Conservatorio Nacional in Panama; Asociación de Cultura Musical in San José, Costa Rica; Universidad de Nicaragua in Managua; Secretaría de Instrucción Pública in San Salvador; the radio station La Voz de Guatemala in Guatemala City, and Universidad de Mexico in Mexico. In Quito my concert was privately sponsored, but

the expenses for the largest hall in the city, Teatro Sucre, amounted to only six dollars in American money.

The average attendance even when admission fee was charged, exceeded expectations: thus in Costa Rica the paying attendance was 175 people, and that for a lecture-recital on so esoteric a subject as modern music!

Often the President of the Republic shows active interest in concert activities, particularly in the smaller countries of Central America. In San Salvador, the President put in an appearance at my lecture-recital, and sat with the composers, and congratulated them after my performance of their music. In Guatemala no concert can be given without the President's personal permission and approval. Because the Guatemala orchestra is militarized, guest-conductors must also present themselves to the Minister of War.

The newspaper space given to foreign visitors is more than generous. Front-page interviews, with pictures of the guest alighting from the plane, being greeted by local notables, etc., are given as a matter of course. Sensational journalism is in-

dulged in no less than in this country. In an interview with a reporter in S. Paulo, I mentioned the amusing fact that Villalobos explains the pedal-point B Flat in one of his 'Bachianas Brasileiras' as the cry of the Brazilian tropical bird, the araponga, and added that I ought to see and hear the bird in order to understand Villalobos's music. The story came out with the headline: COMES TO BRAZIL TO SEE ARAPONGA, and carried an entirely fictional tale as to how I finally found an Araponga in a S. Paulo bird shop.

Humorous episodes are eagerly seized upon in the Latin American press. When I presented a lecture in makeshift Portuguese in Brazil, a journalist remarked that my Portuguese was like that of Mario de Andrade, a Brazilian writer famous for his grammatical and syntactical non-conformity. One story nearly got me into trouble, when a scare headline quoted me: THERE ARE NO COMPOSERS IN SOUTH AMERICA. I was relieved to find an explanatory subtitle underneath: "So Says Herr Moser and Other European Dictionaries, But Slonimsky Disagrees."

## DRAPER TO BE SOLOIST WITH SCHOLA CANTORUM

To Present Spanish Dances and Interpretations to Settings by Modern Composers

Hugh Ross, conductor of the Schola Cantorum, will honor the memory of Kurt Schindler, founder and first conductor of the Schola, by conducting works from his collection 'The Folk Music and Poetry of Spain and Portugal' and other Schindler collections. Paul Draper will be the assisting artist at the concert which is to be given in Carnegie Hall on March 25. Mr. Draper will present two groups of Spanish dances and interpretations with choral and instrumental accompaniment based upon melodies taken from the Schindler collection.

Mr. Ross invited Latin-American and American composers to make settings of the melodies from the collections and composers who have already done so for Mr. Draper include Henry Cowell, Bernard Wagenaar, Colin McPhee and Quinto Maganini. The various instrumentations, with and without chorus, will enlist the flute, piccolo, bassoon, English horn, oboe, guitars and typical Spanish percussion instruments. Mr. Draper will not attempt actual Spanish dance technique, but interpret the back-

ground of the songs and dances and of the people who made them. He will also dance the 'Malagueña' by Lecuona and 'Asturias' from the 'Leyenda Suite' by Albeniz.

Other composers have contributed settings for a cappella chorus of works from the collections.

The composers who made arrangements for a cappella chorus include Carlos Chavez, who set a melody called 'Arbolcú, te sequeste'; Deems Taylor, 'Las Pascuas'; Pedro San Juan, 'Era de Nagal'; Juan José Castro, 'Madrugaba la Nina'; and 'Las Fuentes no Manan Agua'; Aaron Copland, 'Los Agachados', and Gustavo Pittaluga, 'La Tarara'.

## Arrau Plays in Trinidad on Way to South America

Claudio Arrau, en route to South America by plane, stopped off in Trinidad to give a recital for the Allied forces stationed there on March 19. He also will make three appearances in Puerto Rico. The Chilean pianist is concertizing in Brazil during the latter part of this month. In April he will play a cycle of all of the thirty-two Beethoven sonatas at the Teatro Colon in Buenos Aires. His Summer plans also call for appearances in Venezuela, Peru, Bolivia, Uruguay, Colombia, Costa Rica, Panama and Mexico. Mr. Arrau plans to in-

clude the works of two North American composers on some of his programs in South America, sonatas by Aaron Copland and Anis Fuleihan.

## PADEREWSKI MEMORIAL PROGRAM PRESENTED

Benefit for American Hospital in Scotland Held at House of Mr. and Mrs. Barlow

A concert in homage to Paderewski was presented at the house of Mr. and Mrs. Samuel L. M. Barlow on Feb. 27 for the benefit of the Paderewski Memorial Hospital in Edinburgh, Scotland. Olin Downes, music critic of the New York Times, opened the program with an address.

Colin McPhee began the musical tribute by playing Emerson Whithorne's 'Homage'. This was followed by Theodore Chanler's 'Aftermath', Sigismond Stojowski's 'Cradle Song' and Felix R. Labunski's 'Threnody', played by the respective composers. J. Nin-Culmell was heard in his own 'In Memoriam Paderewski' and Arthur Benjamin's 'Elegiac Mazurka'. Paderewski's Three Songs, Op. 18, were sung by Maria Maximovitch, accompanied by Gibner King. Karol Rathaus played his own 'Kujawiak'; Mr. Nin-Culmell returned to present Eugene Goossens's 'Homage'

and Milhaud's 'Choral'; Rudolf Firkusny was heard in a Mazurka by Bohuslav Martinu; and Vittorio Rieti closed the program with his own Allegro Danzante.

The American Memorial Hospital in Edinburgh is being equipped by the Paderewski Testimonial of which Mrs. Vernon Kellogg is national chairman. It is to be staffed by Polish doctors for the benefit of Poles. It is to be dedicated in October in memory of the great Polish pianist.

## Minneapolis Symphony Gives Three Concerts in Toledo

TOLEDO, O., March 16.—The annual appearance of the Minneapolis Symphony under Dimitri Mitropoulos was made on the Peristyle series of the Museum on Feb. 6, when an engaging program, highlighted particularly by the first local performance of Hindemith's 'Mathias the Painter', was given. The program was repeated for the little series on Feb. 7, and in addition Mr. Mitropoulos conducted his group, again superbly, in a concert for 1,500 Toledo school children on that afternoon. The children's concerts, of which there are two or three by nationally-known orchestras each season, are offered in the Peristyle without cost to the school children.

Music Maintains Morals! Music Must Go On!



# TWO SPRING FESTIVALS TO BE HELD IN ENGLAND

Holt Co-operating with London Symphony, Philharmonic and BBC to Organize Series of Concerts at Albert Hall, with Noted Soloists and Conductors—Bournemouth To Be Site of Festival—Russian Opera and Ballet Returns—BBC Produces 'The Bartered Bride'

By EDWARD LOCKSPEISER

LONDON, March 7.

FOR the first time since the war, England will be able to boast this Spring of two festivals. Harold Holt is co-operating with the London Symphony, the London Philharmonic and the BBC in the hope of organizing a series of concerts at the Albert Hall at which Moiseiwitsch, Solomon, Myra Hess and Pouishnoff—commonly known as the Big Four—will appear, the conductors to be Sir Henry Wood, Sir Adrian Boult, Malcolm Sargent, in addition to John Barbirolli, who will be the first prominent musician to arrive in England from America since the outbreak of war. Mr. Barbirolli will fulfill other engagements in London and the provinces before returning to the United States, and has offered to give his services free for charity concerts. It is Mr. Holt's ambition to bring over other outstanding musicians not heard in England since the war, and it has been rumored that Heifetz may be on his way here before long. Another rumor concerns the arrival of Sir Thomas Beecham, though nothing definite has so far been arranged.

The second festival this Spring will take place at the seaside town of Bournemouth, where Sir Dan Godfrey had built up a flourishing musical organization. Edric Cundell, Basil Cameron and Leslie Heward are among the conductors who will appear with Moiseiwitsch, Moura Lympany, the gifted young Ida Haendel, and the famous viola player, Lionel Tertis. Later a Festival of Chamber Music of the Allied Nations is announced at Bournemouth at which the Griller String Quartet will collaborate with Myra Hess. Works of Vaughan Williams and Ernest Bloch at an Anglo-American concert, of Fauré, Ravel and César Franck at a Franco-Belgian evening, and of Bax, Ireland and Arthur Bliss at a British concert are the outstanding features of this novel wartime festival.

## New English Work Played

Meanwhile the Boosey and Hawkes concerts of modern music at the Wigmore Hall are revealing the latest achievements of composers resident in England. Geraldine Thomson, who is still a student at the Royal Academy, came before the public for the first time at these concerts with a piano quartet which promises much in the way of rhythmic variety and melodic invention. Richard Tauber is again singing at the Albert Hall in aid of the Red Cross and St. John Fund, and Moiseiwitsch has undertaken to give one recital a week in various towns in aid of Mrs. Churchill's Aid to Russia Fund. The first of these charity recitals of Moiseiwitsch took place at the Dorchester Hotel in London, where he was heard in the 'Moonlight' and 'Pathétique' Sonatas of Beethoven, and works by Rachmani-



©Photos by Tunbridge-Sedgwick



Scenes from the Russian Opera and Ballet Company's Dance Production, 'The Great Gates of Kiev'. (Top) A Crowd Before the Gates of Kiev; (Below, Left to Right) Lou Van Yek as a Wealthy Merchant with a Bevy of Rich Girls, Diana Gould as a Coquette, Tom Luidon as a Street Urchin, and Gladys Walton as a Child, and Novices Before the Gates of Kiev. The Ballet Was Written and Devised by Catherine Devillier, and George Stratton Conducted the London Symphony.

noff, Chopin, Debussy and Brahms.

Most popular among the orchestras in England now is the London Philharmonic, which Sir Thomas Beecham founded some ten years ago. In its short life the organization has been threatened with bankruptcy more than once, and during the Blitz in London most of the orchestra's instruments were lost. But at first the author, J. B. Priestley, came to its aid with an eloquent manifesto calling upon all music-lovers to support the struggling body, and later a series of concerts was sponsored by no one less than the prominent dance-band leader, Jack Hylton.

Now, however, the orchestra is firmly established as a self-governing body, appointing its own conductors and soloists, arranging tours and publishing a bright little magazine of its own entitled 'Philharmonic Post'. There is usually a spicy Beecham story in each number and an account of the steady progress made by this tenacious band of English players. Time was when two or three concerts per week were considered the maximum of a good orchestra, wishing to keep itself in form, should undertake. Now some ten or eleven a week are the average for the London Philharmonic, with a great deal of strenuous travelling to add to their burden. A typical week starts at the Albert Hall in London, whence they proceed to Winchester, Malvern and Cheltenham and then on to Bristol and back to the Albert Hall. Never have the English provinces heard so much good music as they are hearing now in war-time.

On the walls of London is an arresting placard consisting of a big red ques-

tion-mark and underneath, in Russian characters, 'Sorotchinski Fair'. The Russian Opera Company has come back to town with their gay production and with that superb artist, Oda Slobodskaya, who is born to the part of Khivria. The orchestra, under Anatole Fistoulari, is huddled in the pit of the Adelphi Theater in the Strand, but they make their effects boldly enough. This time they have brought with them a new ballet, entitled 'The Great Gates of Kiev', which is danced to an arrangement of Mussorgsky's 'Pictures at an Exhibition'.

Little known music performed by the BBC has included a concert, conducted by Guy Warrack, of the works of the

Polish composer, Sigismund Noskowski, who was the master of Szymanowski and Fitelberg, and the performance of the complete set of symphonic poems, six in all, entitled 'Ma Vlast' (My Country), by Smetana. This was given under the leadership of Sir Adrian Boult on the occasion of the famous Czech composer's birthday.

The energetic Stanford Robinson, who is in charge of the BBC operatic productions, has given a spirited version of Smetana's 'Bartered Bride', and at the moment London is looking forward to its second live operatic experience since the war, the production at the Strand Theatre of Offenbach's 'Tales of Hoffmann'.

## TO GIVE MAHLER EIGHTH

### Erno Rapee To Conduct 400 Artists in Broadcast Performance

Gustav Mahler's Eighth Symphony will be presented by 400 artists, conducted by Erno Rapee at the Center Theatre on April 12. It will be broadcast on the 'Musical Hall of the Air' in celebration of the 500th concert in the Music Hall's radio series. The Symphony, which has not been heard in New York in twenty-six years and which has never before been broadcast, will be performed as a climax in the Mahler radio festival conducted by Mr. Rapee.

Participants in the 'Symphony of the Thousand' will be the Music Hall Symphony, augmented to about 100 players; the New York Schola Cantorum, Hugh

Ross, conductor; the Music Hall Glee Club; 150 children from the Paulist Choristers, Edward J. Slattery, director; music students from Greater New York's public schools; and a separate brass choir. Soloists will be Selma Kaye and Thelma Jurgenson, sopranos; Edwina Eustis and Dorothy Shaw, contraltos; Mario Berini, tenor; John Herrick, baritone; and Lawrence Whisonant, bass.

### Congress for Aesthetics to Be Held in Washington

The American Association for Aesthetics, with headquarters at the University of Scranton, Scranton, Pa., announces the Second American Congress for Aesthetics, which will be held in Washington, D. C., on April 23, 24 and 25, 1942. It will take place at the Catholic University of America.



# Critics Afar

By GEORGE HAHN

Drawings by George Hager

WHEN I saw Myles Berwyk almost daily he was helping to spruce up Spruce Street with the old New York Press (remember it)? When the 1914 war broke out and Wall Street closed down, and Frank A. Munsey sent a cable from Carlsbad, Spruce Street took a nose dive, and so did Berwyk. In due time so did the Press, this being due to the tenor of the times and the indignation, I suppose, of Mr. Munsey when he got back.

I remained in town, but Berwyk folded his tent. No one at the Press Club seemed to care. That is how it came about, when I met him in front of Carnegie Hall the other day, we both gave up bothering about how Mr. Barbirolli would wave his arms and repaired to a taproom.

Omitting further references to our past, I shall confine myself henceforth to certain aspects of scrivening that Berwyk, as a close student of the subject, confided to me.

"So you are a part-time music critic," I had ventured by way of leading him on.

"Well, you know I always had been a music fan," he came back at me. "When you are a music fan long enough you can indulge in criticizing. If you are not employed on a newspaper, you can criticize the critics. If you happen to be employed on a newspaper you can criticize the concerts."

It seems that Berwyk had a sort of executive position on a small city gazette; at least, he said he did not consider himself as coming under the influence of the 40-hour law. This enabled him to attend concerts on passes and work at them with write-ups.

doesn't take long before he is shanghaied into providing the wordage for reviews. Thus a talent for music is a valuable side line to a newsman when it is found out, which is usually when the

**A PART-TIME Critic Compares His Lot with That of His Colleagues on the Big-Time and Discovers They Are Brothers under the Skin—of Their Readers—The Small-Bore Reviewer, Hearing More Class C Music, Less Apt to Observe from an Ivory Tower**

sunlight in Australia and New Zealand. Following that episode I muzzled myself and became increasingly chary in the use of language. That inclination has continued to this day, and in due time

I'll be using one-syllable words exclusively, except when mentioning the names of composers."

I asked Berwyk whether a part-time critic, as he admitted being, should be really termed a critic; whether, to do the job right, it did not call for full-time employment. I thought I had him, there, but he parried neatly.

"They're all part-time critics," with a bang on the table. "Don't they keep themselves busy writing program notes, articles, even books? Some of them talk on the radio. A whole-time music critic? Bah! He wouldn't know what to do with his time!"

## The Motor Trade

The concert trade once included places so small that they were almost whistle stops, Berwyk told me. Today easy motor locomotion at the convenience of customers has made the small-towners conscious of the harmonic allurements in the nearby cities—"nearby" to the extent of twenty-five miles or so. Performers who visit the small cities, therefore, cater not only to its residents, as in the gay nineties, but to those living within "trading areas." The burghers in these satellite settlements, when they are not motoring to the gilded palaces yonder, are driven to be satisfied in their own bailiwicks with amateur performances.

"Concentration, that's what it is," he argued, "with the trading areas providing a goodly portion of the audiences at the points of concentration. That, of course, helps the concert promoters in these places and the music reviewers."

Eager to fortify me with the truth as he saw it, Berwyk owned to not being overwhelmed by New York's musical progress since he lived here.

"There used to be two major symphony orchestras," he sighed, "but now there is only one, although it receives twice the ballyhoo that the former pair of them got or needed. Of course, I'm not counting the radio orchestras and the second or third stringers. Even the

"Met" had to be rescued by out-of-townners' dough. But out in the sticks myriads of small cities support symphony orchestras, whereas few of them formerly did so. I am not including the WPA orchestras. And the major metropolises seem to be doing their part to keep the concert bureaus in New York going. Truly, it's a changed country; and that is one reason why the criticizing trade looks up out where I live.

"Let me add," he said after a pause for refreshment, "that if New York contained as large a proportion of ticket-buying concert-goers as some of the concert-daffy time-table towns, it would need more Carnegie Halls and Town Halls. What a trial that would be for the analyzers on the Times and the Herald-Tribune."

"Matters like that cannot be calculated on a basis of sheet music sales, record sales or the distribution of musical instruments," he added. "That is because the large cities receive much of this trade direct from the ultimate consumers in the smaller places, as is also the case in the book business. The small-city fans often visit the large cities and load up—I mean with musical material—or they buy on the mail-order plan. Of course, such doings are against the wishes of their Chambers of Commerce, but the latter lack police powers."

I could not think of anything to gain-say that, having read some of the statistics. But before I got through vainly thinking, Berwyk helped me out:

"In this musical disease called swing, however, the situation favors the big cities, both in quantity, quality and customers. But such music doesn't interest the critics, hither or yon; except when on personal pleasure trips, which is their own private business."

(Continued on page 25)



Becoming increasingly chary in the use of language

choral society sings 'The Messiah' at holiday time, or a concert troupe is booked to bring culture to citizens whose only chance at it otherwise is to buy phonograph records or listen to the radio. Besides, the best people go to such affairs (he emphasized "best"), and wise editors take their likes into consideration by printing dizzy words about the events. As he put it: "When the fury of fine sound descends on the town, the part-time critic goes for a night out, the only disagreeable feature being that he has to dress for the occasion."

I forgot to ask Berwyk whether extra pay went with such endeavors, but perhaps that isn't important to a music-fan-newspaper-man.

Discussing the four-ply jargon sedulously cultivated in the trade, Berwyk told me of what he called an experience.

"Once, when new to the business," he chuckled, "I reviewed a concert at the local conservatory. You perhaps know that they have them all over the map, like colleges, indicating the country's cultural trends. Being new, as I said, I aped the style of some of the currently famous dispensers of musical words, which means I

indulged in profound observations about a minor matter.

"One paragraph was so fustian that a humorist in Chicago reprinted the concoction. This illustrious fellow made it a practice to quote the outpourings of immature minds. By including a slice of my opus in his pillar, he got it going elsewhere. It finally saw foglight in a London newspaper, and even



He has to dress for the occasion

"That's the custom in the smaller places," he noted; "and believe it when I swear, attending such orgies by the dozen—some of them small fry—becomes as onerous as endless harmonic Saturnalias of bulk are to the so-called major critics, which is said to account for the sour notes in their output."

Berwyk told me that when a music man turns up on a small city daily it



The concert trade included places so small that they were almost whistle stops





## Dear Musical America:

This, if you haven't already guessed it, is my own little "opera special". Let's begin with a tenor note, though not necessarily a high C.

Your editor has passed on to me the following bit of *Parsifal*iana, contributed by Lauritz Melchior and inspired by certain recurring digs of the critics, who, it seems, don't precisely approve of the Great Dane's habit of running out on them during the hour-long temple scene in which he is supposed to remain on the stage, back to the audience, completely motionless. I quote:

Dear Sir:

Each year around this time, with the regularity of the seasons, three major events take place in my life—my income tax returns, 'Parsifal' at the Met and the subsequent observations of the music critics concerning my departure from the stage during the first temple scene of the opera.

These comments, varied as they are, have a single characteristic in common: they all decry the fact that in leaving the stage I am thus flouting a tradition of "long standing".

Allow me to explain my position, which in this case is behind the wings. Just as you yourselves have discussed the matter, so did my good friend Artur Bodanzky and I. Mr. Bodanzky reached the conclusion, which in the interests of clarity might be summed up by the phrase, "A healthy Parsifal off stage is better than one that is hoarse for Siegfried the next day". Unromantic draughts, inconsiderate winds that blow in from the Seventh Avenue entrance of the Metropolitan stage when the scenery is being sent over for storage, resulted in the philosophy which determined the course of action in the opera. We were faced with the problem of either defying the winds of Providence or the accepted tradition of Wagner at these performances.

Bodanzky decided against the first because he felt I should brave the cold reception of the critics rather than gripe with a soupçon of pneumonia. I admit it took a great deal of courage at first. Certainly, it meant braving the wrath of adherents to a tradition of many years. But on second thought I merely bowed to an older tradition, one that began with man himself—the tradition of "The Common Cold".

LAURITZ MELCHIOR

\* \* \*

It might interest the genial Lauritz to know that I have heard it suggested that what the Metropolitan ought to do is to get some identically attired and adequately proportioned chorus man to

take his place in this scene—or, failing that, have Gurnemanz slide in a dummy of precisely the same degree of longitude, latitude and amplitude. It would never do, however, to substitute for the Melchiorian Parsifal the same smallish figure that—heaven knows why!—poses for the corpse of our four-dimensional Siegfried in the final scene of 'Götterdämmerung'. I have an idea that even the most unrelenting sticklers for tradition among the critics probably would prefer Parsifal's present disappearing act to a bit of stage hocus-pocus in which he seemed literally to shrink and shrivel before their very eyes.

\* \* \*

I note that the same letter went to the New York Times and was published on the Sunday music page with some parenthetical comment. Again I quote, including parentheses:

[Of course, it is not a mere tradition that Parsifal shall stand stock still through the whole of the first Grail scene of 'Parsifal'. It is a specific direction of the libretto and a logical requirement of the dramatic situation. At Bayreuth Mr. Melchior, as Parsifal, followed instructions and braved the elements. But probably the Metropolitan stage is draughtier. The fact that he can endure Tristan on those boards is doubtless due to the circumstances that the recumbent hero is protected by a rug held in place by faithful Kurwenal. But Mr. Melchior does small justice to the critics at the Metropolitan performance. Some of them sit in draughts through the whole opera.—Ed.]

Still, I can't see any excuse in this day and age for the Times to go on spelling Bayreuth as "Baireuth". Nobody in Bayreuth spells it in that obsolete, un-German way. Bayern, the German for Bavaria, might just as well be spelled Baiern, but I haven't noticed that the Times goes in for that. Anyway I am reminded that it was a misspelling of a somewhat similar character that caused the dragon for the first Bayreuth 'Ring' cycle to be sent by mistake to Beirut, Syria. The Times is a great newspaper but in this instance some one seems to be laboring under the delusion that it is being published either in France or the Eighteenth Century.

\* \* \*

Probably most of your readers would guess right if asked to name the world's most popular opera. And there are figures to bear them out.

Somebody in the music department of the *Herald Tribune*—I suspect the factually inclined Frank Perkins—went everybody else one better when, in printing the statistics of the Metropolitan season, he set forth not merely the totals per opera for the season but the totals per opera from the Met's first season (1883) to date. 'Aida' of course is the leader of all for the fifty-seven regular seasons in the house (there were two years when no opera was undertaken), piling up a record of 307 performances. No other opera reached the 300 mark. 'Tosca', this season's leader, is not among the contenders, falling below 200.

Next to 'Aida' stands 'Lohengrin' with 275 performances, and third in the list comes 'Faust' with 250. The others above 200 are 'La Bohème', with 233. 'Pagliacci' with 226. 'Die Walküre' with 226, 'Tannhäuser' with 220 and 'Carmen' with 207. The next bracket includes 'Madama Butterfly' with 182, 'Tosca' with 174, 'La Traviata' with 170, 'Rigoletto' with 169, 'Siegfried' with 139, 'Parsifal' with 117, 'Götterdämmerung' with 113, and 'Il Barbiere' with 109, 'Rheingold' has been heard only 64 times.

Of course, 'Cavalleria Rusticana', 'Lucia di Lammermoor', 'Il Trovatore', 'Tristan und Isolde' and 'Die Meistersinger', all of which were absent from the season's repertoire, hence were not included in the *Herald Tribune* figures, would stand well up among these—'Cavalleria' cheek by jowl with 'Pagliacci'—but none of them would wrest honors from the three leaders.

To be sure, the Metropolitan is only one opera house and there are many elsewhere that do not have its widely international character. But they all perform 'Aida'. So do the companies

double check opposite the title if in any instance the supposed opera is not an opera but something else. Then mail the result to me. I may even award a booby prize.

\* \* \*

Meanwhile, I am reminded of how few of us have any real notion of what is involved when a common cold necessitates a last-minute change of cast at the opera.

Our smart little contemporary, *Opera News*, supplies us with the harrowing details. A message comes to the General Manager that Mme. X is so sorry

## SCHERZANDO SKETCHES No. 119

By George Hager



"You ask me—me, the Great Bombastini—to sing pianissimol!"

that can't boast of having an opera house, and which, in lieu of owning a home, bring on an elephant or a camel. 'Aida' is not merely the world's most popular opera; it is the one that has done more than any other to cut down unemployment. Without it the world of the spear-carrier would be hard, indeed. And it is the one that sets the example for all others in abolishing the color line. The last time I saw it at the Metropolitan I heard a chuckle from the dark-skinned young man behind me as the prisoners from Harlem came on, and then, as he turned to the equally dark-skinned young woman at his side, the exclamation: "Lands sake, if they isn't Aunt Mazie's chillun!"

\* \* \*

If you are pining for a little indoor sport, just tell me what's wrong with this list of operas and their composers?

'La Bohème', by Leoncavallo; 'Manon Lescaut', by Auber; 'Turandot', by Busoni; 'Mona', by Damrosch; 'Falstaff', by Adam; 'Cavalleria Rusticana', by Monleoni; 'L'Amico Fritz', by Giordano; 'Don Juan', by Gluck; 'Lakmé', by Massenet; 'Barber of Seville', by Paisiello; 'Nabucco', by Verdi; 'Alceste', by Lully; 'Don Quichotte', by Gounod; 'Pique Dame', by Halévy; 'Joan of Arc', by Verdi; 'Benvenuto Cellini', by Spontini; 'Hamlet', by Faccio; 'Otello', by Rossini; 'Sigurd', by Strauss; 'Das Liebesverbot', by Wagner; 'Faust', by Donizetti; 'Robert the Devil', by Berlioz; 'La Wally', by Puccini.

For those who are ready to admit they know about all there is to know concerning opera, I suggest that they check in each instance the use of the name of a wrong composer and put a

but she just can't sing tonight. After a hasty conference three possible substitutes are called. Only Mme. Y can oblige. The change has to be noted in the ledger. At least twenty "officials" must sign the book thereafter as proof that they know of the substitution.

The press department is told to warn the critics. Slips must be printed for insertion in the programs. The controller's office has to alter the accounts. The telephone operator must be in the know so as give the right answer to requests for information. The box office man must make sense as well as change. The conductor and assistant conductor can't be left in the dark. The stage director may have to teach Mme. Y some changes in the business. The wardrobe mistress and the wigmaker may be called in for some emergency fittings. The stage door attendant must know who is to get the flowers and see to it that those he permits to pass in are the friends of Mme. Y and not the friends of Mme. X. And that is only part of what goes on when an opera singer reports "indisposed".

\* \* \*

Do you number among your acquaintances La Donna E. Mobile or O. Patria Mia? One of the copy editors has just called my attention to them in some news correspondence just received. Nothing like being punctilious about periods after the initials of proper names, agrees your

*Mephisto*



# ORCHESTRAS: New and Unfamiliar Works Introduced in Fortnight

RECENT orchestral programs included many new and relatively unfamiliar works. At a New York Philharmonic-Symphony concert Eugene Goossens introduced Bernard Rogers's 'Dance of Salome' and excerpts from a Cuban Suite by Pedro Sanjuan. Reginald Stewart was piano soloist in the thrice-familiar Tchaikovsky Concerto. John Barbirolli conducted the Vaughan Williams Five Variations on 'Dives and Lazarus'; and had Zino Francescatti as violin soloist. At a later concert Mr. Barbirolli introduced the 'King John' Overture of Mario Castelnuovo-Tedesco. Serge Koussevitzky conducted Benjamin Britten's 'Sinfonia da Requiem' and Samuel Barber's Violin Concerto, with Ruth Posselt as soloist, at a Boston Symphony concert. Bohuslav Martinu's 'Sinfonietta Giocosa' for piano and chamber orchestra had its first performance with Germaine Leroux as soloist at a concert by the National Orchestral Association under Leon Barzin, who also conducted the premiere of Robert McBride's 'Strawberry Jam' and a performance of Earl McDonald's 'Chameleon' Variations. Emanuel Feuermann was soloist with the Philadelphia Orchestra under Eugene Ormandy. Fritz Reiner conducted the NBC Symphony. The New York City Symphony was heard under Karl Krueger and under Sir Thomas Beecham, who had Betty Humby as piano soloist and who introduced Richard Arnell's 'Sinfonia quasi Variazioni'. Fritz Stiedry conducted the Orchestra of the New Friends of Music in an all-Mozart program with Joseph Szigeti as violin soloist. Mr. Stiedry also introduced his version of Bach's 'Musical Offering' and led members of the Schola Cantorum in the motet 'Jesu Meine Freude'. Adolf Busch opened a series of concerts with his Chamber Music Players.

## Stewart Soloist Under Goossens

New York Philharmonic-Symphony, Eugene Goossens, guest conductor. Assisting artist: Reginald Stewart, pianist. Carnegie Hall, March 7, evening:

Overture to 'The Wasps' of Aristophanes  
Vaughan-Williams  
Concerto in B Flat Minor, for piano and orchestra .....Tchaikovsky  
Phantasy for Strings, Op. 35, in one movement .....Goossens  
'The Dance of Salome' .....Bernard Rogers  
'Liturgia Negra', Cuban Dance Suite: 'Babaluyae'; 'Canto a Ogun'; 'Iniciación' .....Pedro San Juan

The perennial popularity of Tchaikovsky's piano concerto in B flat minor was again attested by its appearance on the program by Eugene Goossens's last Saturday evening concert with the Philharmonic. The soloist was the former Toronto conductor and present director of the Peabody Conservatory in Baltimore, Reginald Stewart. Mr. Stewart once more displayed his comprehensive technical equipment to impressive advantage. It enabled him to play octave passages very rapidly and to negotiate all the other difficulties posed by the work with commanding reassurance and ease. Despite the handicap imposed by the rigid heat of the conductor and the untoward masses of sound evoked by the latter from the orchestra, Mr. Stewart played with unflagging energy and gave a performance of brilliant effect. He was accorded a well-deserved demonstration of enthusiastic applause.

Of the orchestral numbers 'The Dance of Salome' by Bernard Rogers, one of a group of the composer's works exploring Eastern sonorities and timbres, was the most arresting. A complicated work of expert craftsmanship, it breathes an intriguing



Bohuslav Martinu



Robert McBride



Mario Castelnuovo-Tedesco



Ralph Vaughan Williams



Richard Arnell



Pedro Sanjuan



Bernard Rogers

## COMPOSERS WHOSE WORKS FIGURED UPON RECENT ORCHESTRAL PROGRAMS

exotic atmosphere both thematically and by virtue of the color effects subtly achieved by ingenious orchestration, in which percussion instruments of various kinds play a conspicuous part. The composer was present and was brought to the stage to receive the audience's warm acclaim. This was the first performance of the work in New York.

Of the three excerpts played from the Afro-Cuban suite, 'Negro Liturgy', by the Basque composer, Pedro Sanjuan, the 'Babaluyae' is supposed to be an invocation of the god of resurrection, while the 'Canto a Ogun' is a hymn to the god of moonbeams and 'Iniciación' is a chant for the medicine man's initiation ritual. This music, also new to the Philharmonic, proved to be rather theatrically barbaric and that element was fully exploited in the performance.

Apart from the Rogers novelty, Mr. Goossens achieved his best results both tonally and musically in the Vaughan-Williams 'Wasps' overture, an early work of the English composer, and in his own Phantasy for strings, a work of interesting conception and grateful sonorities. This program was repeated on the following day for the Sunday afternoon personal and radio audience. C.

## Barbirolli Returns

New York Philharmonic-Symphony. John Barbirolli, conductor. Zino Francescatti, violinist, soloist. Carnegie Hall, March 11, evening:

Symphony in C (K. 338) .....Mozart  
Concerto for violin and orchestra in G (K. 216) .....Mozart  
Five Variants on the Christmas Carol, 'Dives and Lazarus' for string orchestra and harp .....Vaughan Williams  
'Tzigane', Rhapsody for violin and orchestra .....Ravel  
Suite from 'The Fire Bird' .....Stravinsky

After an absence of five months, the Philharmonic-Symphony's regular conductor, John Barbirolli, returned to the podium on this occasion to make a beginning on his major period of activity in the orchestra's centennial season. The two halves of the program were, of course, completely different, the first being Mozartean, the second modern. But the performances of both halves also were completely different, and, so far as the listener's ear was concerned, a whole new set of musicians came upon the stage after the intermission, including the conductor and the soloist.

Both Mr. Barbirolli and Mr. Frances-

catti did an unseemly amount of fussing over their Mozart playing. In the Symphony, the conductor thrust his baton into



Reginald Stewart



Zino Francescatti

every phrase and figure and interpreted them down virtually to the last grace-note. In the Concerto, conductor and soloist got together and, with frequent exchange of nods and glances, made a really thorough examination, complete with microscope. If any composer wants careful attention to detail, that one certainly is Mozart. But there is a limit to the magnification of phrase line, the interplay of legato and staccato, or the minute dynamic gradations beyond which the music loses the essential fleetness and grace of movement that is one of its basic virtues. The net result was far from inspiring and a considerable distance from real Mozart.

With the Vaughan Williams variations, however, the concert became really musical. Mr. Barbirolli whipped the strings out of the crass, flat tone quality which he had seemed to be satisfied with in the Mozart works and made them sing with vibrancy and nobility in a work which was performed for the first time at these concerts. The harps (two) are employed only orchestrally, but there are some rich passages for solo violin and solo cello, and the broad measures of the chorale section gave the full string ensemble an opportunity for fine concerted playing. In the 'Fire Bird', too, the orchestra became a thing of beauty and vast tonal resources. Mr. Barbirolli's depiction of this ballet music and his players' response to his prismatic ideas combined in one of the most exciting and vitally dramatic performances this music has had hereabouts in many a day.

Mr. Francescatti also came alive, in his turn, with a tremendously skillful and bril-

liant rendition of the 'Tzigane'. In this work, Ravel virtually "throws the book" at the soloist (and at the orchestra) and woe to the musician who tackles it if he is not at the top of his form. Mr. Francescatti was. And he gave a performance that would have turned Ravel's seeming malice for violinists into cooing affection, had he been there to hear it. E.

## Adolf Busch and Chamber Music Players Open Series

There has never been a greater hunger for the music of Johann Sebastian Bach than there is now, and it was not surprising to find a large audience on hand to hear Adolf Busch and a group of Chamber Music Players including members of his family and friends give the first of a series of concerts in Town Hall on the evening of March 16. Music lovers of every sort were in the audience, and the appearance of Arturo Toscanini brought a burst of applause before the concert began. One of the most striking things about this delightful evening was its informality. One's only thought was of the music, which consisted of three of the 'Brandenburg' Concertos: No. 3 in G Major, No. 6 in B Flat Major, and No. 1 in F Major.

All of the players were motivated by the same devotion to the music, and the performances had a rightness of style and understanding which were even more important than their stirring technical vigor. The flood of invention, the sheer exuberance, which Bach put into the 'Brandenburg' Concertos will always remain one of the miracles of music. Of all of them, the Third, in G Major, is the one most abused by routine performances. It is filled with fresh strokes of variation which are applied to a basic pattern which repeats itself. Usually the conductor sees only the framework and passes over the vital re-statement of ideas, but Mr. Busch and his players obviously delighted in every detail. Especially noteworthy was the rhythmic life which they achieved, not by overstressed accents, but by the intensity of their playing.

The B Flat Concerto, with its stately rhythm and rich, dark tonal palette, so excited the audience that it shouted at the close of the work. The violas, cellos, violas de gamba and double bass produced a body of sound which had the heady effect of an old Port. And the performers sustained the march of the rhythm in the first movement

(Continued on page 30)

The Adolf Busch Chamber Music Players, Adolf Busch Leading, Who Gave the First of a Series of Three Concerts in Town Hall on March 16, Making Their Debut



Cosmo-Sileo



# Dozen Artists to Sing in Colon and Rio

**Young Singers and Favorite Metropolitan Stars Sign Contracts with Piergili for Rio Opera and with Calusio for Colon — All to Fly to Southern Continent**

SILVIO PIERGILI, general director of the Teatro Municipal in Rio de Janeiro, returned to Brazil recently after concluding agreements with many North American singers who will go to Rio for the opera season. Ferruccio Calusio, conductor and representative in this country for the Colon Opera in Buenos Aires, has also engaged many singers from this continent. The Colon season is from May 15 to until Aug. 5 for the Italian and French operas, with a German season, including 'The Bartered Bride', to follow. Fritz Busch, who will conduct at the opera, will also lead performances of the Bach 'St Matthew' Passion. The Rio season is from Aug. 10 to Oct. 10, and a few performances with the Rio casts will also be given during this season in Sao Paulo. In addition to Mr. Calusio and Mr. Busch, Ettore Panizza of the Metropolitan Opera will conduct at the Colon.

Among the singers, great interest attaches to the first appearances in South America of Florence Kirk, young soprano, who was heard in the New Opera Company's 'Macbeth', and of Leonard Warren, baritone of the Metropolitan. Miss Kirk will sing in Rio only, and will be heard in 'Aida', 'Trovatore', 'Masked Ball', 'Simon Boccanegra', and as Donna Anna in 'Don Giovanni'. Mr. Warren, among other roles, will sing at the opening Colon performance of 'Masked Ball'. He will also go to Rio. Bidu Sayao, Brazilian soprano of the Metropolitan, will sing at the Colon and will return to her native Brazil to sing at the Rio opera after an absence of two summers.

Rose Bampton, soprano, and Norman Cordon, bass, of the Metropolitan, will make their first South American tour this season, both at the Colon Opera. Miss Bampton will sing in Gluck's



Florence Kirk



Leonard Warren



Rose Bampton



Norman Cordon



Rose Pauly



Rosemarie Brancato



Norina Greco



Bruna Castagna



Bidu Sayao



Raoul Jobin



Lauritz Melchior



Frederick Jagel



André Mertens, Director of the South American Division of Columbia Concerts, and Silvio Piergili, General Director of the Teatro Municipal in Rio



Ettore Panizza



Ferruccio Calusio

Right: Fritz Busch



THREE CONDUCTORS WHO WILL APPEAR IN SOUTH AMERICA

## METROPOLITAN PAYS VISIT TO BALTIMORE

**Opera Club Sponsors 'Magic Flute', 'Carmen' and 'Traviata' in Twenty-First Series**

BALTIMORE, Md., March 20.—The Baltimore Opera Club, sponsoring the presentations of the Metropolitan Opera Company at the Lyric, March 16, 17, and 18, again continued the unique record of financial results thus assuring the guarantors of another successful season, the twenty-first of the series representing performances by the old Chicago Opera Company and the New York Metropolitan. Socially, financially, and with certain reservations artistically the three evenings of opera deserved the support which the Baltimore Opera Club had created through the efforts of Frederick R. Huber, local representative for the Metropolitan Opera Company.

The first evening offered local novelty, a performance of Mozart's 'The Magic Flute', of which Bruno Walter as conductor gave an authoritative read-

ing. Alexander Kipnis, Frederick Schorr, Charles Kullman and John Brownlee supported Jarmila Novotna and Rosa Bok in the unfolding of the episodic material of the libretto.

The second evening gave the capacity audience its opportunity of witnessing Sir Thomas Beecham as conductor of Bizet's 'Carmen'. Individual conception of tempi indicated by the conductor resulted in moments of irregularity between orchestra and singers. However, the opera made its usual emotional appeal and, regardless of the "no encores" note, Leonard Warren, as Escamille, had to repeat the 'Toreador Song' and the show actually stopped after Licia Albanese's singing of Micaela's aria. The role, Carmen, as presented by Lily Djanel, was a picturesque and vocally effective one. Raoul Jobin was the José.

The closing evening marked a brilliant final to the short series with a quick moving performance of 'La Traviata'. Fresh scenic investiture and new costuming brought interest to the familiar opera. The clear delivery of Bidu Sayao as Violetta, the easy vocal command of Richard Bonelli and Bruno Landi brought the audience to its feet. Ettore Panizza conducted with understanding.

Returning to South America are the Metropolitan singers Frederick Jagel, for his fourth season at Buenos Aires and Rio; Bruna Castagna, for her fifth season at both operas; Raoul Jobin for

During its existence, over the period of twenty-one years, the Baltimore Opera Club has actually sponsored seasons from 1921 to date representing performances of some forty-six operas. This interest has been guided by a small group of guarantors throughout this long period without one call upon them to meet a deficit.

FRANZ C. BORNSCHEIN

## Stellman Replaces Varnay in 'Lohengrin' in Boston

BOSTON, March 20.—Maxine Stellman sang Elsa in the third act of 'Lohengrin' when the Metropolitan Opera Company opened its ten-day season in the Metropolitan Theater on March 19, when Astrid Varnay was unable to complete the opera due to an attack of laryngitis. Miss Stellman had never sung the role before, although she had been understudying it. She won an ovation. Edward Johnson, general manager of the company, said the heat back stage contributed to Miss Varnay's illness. Others in the cast included Lauritz Melchior, Norman Cordon, Julius Huehn, Leonard Warren and Kerstin Thorborg. Erich Leinsdorf conducted. G. M. S.

his second season at the Colon and possibly Rio; and Lauritz Melchior, who goes to the Colon after many years. Negotiations are still pending with both companies for appearances by Nicola Moscona and Charles Kullman. All of these negotiations have been handled by Mr. Piergili and Mr. Calusio in co-operation with the South American Division of Columbia Concerts, André Mertens, director.

Rosemarie Brancato, coloratura soprano, has been booked by Eric Semon for the Teatro Municipal in Rio where she will sing in 'Rigoletto', 'Lucia di Lammermoor', 'Mignon' and 'The Barber of Seville'. Performances in Sao Paulo and Santos are also scheduled for Miss Brancato.

Norina Greco, soprano of the Metropolitan, is the first singer to embark. She has already left by plane for Rio. Rose Pauly, soprano of the Metropolitan, will go to the Colon Opera to sing Wagnerian roles. These appearances were arranged by J. J. Vincent.

All artists will fly to these engagements. Negotiations are still under way between Mr. Mertens and Ernesto Quesada of the Daniel Musical Society for many of them to concertize in Mexico City, Santiago, Lima and Montevideo en route.

Music Maintains Morale—Music Must Go On!



# Metropolitan Opera Concludes Its Season

**Subscription Series Ends with 'Lohengrin' — Novotna Sings First Octavian — Kipnis Is Heard as Leporello — Harrell Appears for First Time as Masetto — Brownlee Takes Role of Scarpia — Moscona, Andrevia and Cordon Join 'Magic Flute' Cast — Cordon Substitutes for Pinza as Mephistopheles**

VERDI'S 'Aida' had its sixth and last performance of the season on the evening of March 6. Elisabeth Rethberg sang the title role in which she made her American debut in 1922; Bruna Castagna was Amneris; Arthur Carron, Radames; Leonard Warren, Amonasro; Nicola Moscona, Ramfis; Lansing Hatfield, the King; Maxine Stellman, the High Priestess, and Lodovico Oliviero, the Messenger. Wilfred Pelletier conducted. N.

## 'Don Giovanni' for Final Time

Mozart's 'Don Giovanni' had its fourth and final performance at the matinee on March 7, under the baton of Bruno Walter. A feature of the performance was the first appearance of Alexander Kipnis as Leporello. Mr. Kipnis, although suffering from laryngitis, gave a vivacious and interesting rendition of the role and one which would be interesting to hear again when he is in better voice. It is a far cry from Hagen to Leporello, but the singer made the leap with the greatest of ease. Mack Harrell, singing Masetto for the first time, seemed to have been subjected to some poor direction as his characterization was neither traditional nor interesting and his Buster Brown get-up added nothing. Charles Kullman sang Don Ottavio. Rose Bampton was Donna Anna; Jarmila Novotna, Donna Elvira; Bidu Sayao, a somewhat over-pert Zerlina; Norman Cordon, the Commendatore, and, of course, Ezio Pinza the wicked Don. The audience, incidentally, was one of the largest of the season. D.

## 'Tosca' Makes It Seven

The seventh and final 'Tosca' of the season was presented on March 7. Stella Roman re-appeared in the title role and John Brownlee took over the part of Scarpia. Jan Kiepura was again Mario Cavaradossi. Those in the lesser parts had all been heard at earlier performances. Mr. Brownlee's relatively unfamiliar Scarpia was a well planned and executed study of the Roman police official, and also well sung. The others were in good voice. Ettore Panizza conducted. O.

## The Last 'Carmen'

The opera at the season's final Monday night performance on March 9, was 'Carmen' with Wilfred Pelletier conducting. Lily Djanel again sang the title-role; Raoul Jobin was José; Leonard Warren, Escamillo; Licia Albanese, Micaëla, with Messrs. Kent, De Paolis, D'Angelo and Engelman, and Mmes. Dickey and Brownlee filling out the cast. N.

## Three Newcomers to 'Magic Flute' Cast

The fourth and final presentation of the sumptuous production of Mozart's 'The Magic Flute' was thoroughly appreciated by a large audience on the evening of March 11, with three singers new to their roles creating favorable impressions. Nicola Moscona sang the part of Sarastro sonorously, although he had trouble reaching into the depths of tessitura required and his English diction was none too clear. Stella Andrevia was the new Papagena, singing prettily and providing a sprightly feminine foil to John Brownlee's lively Papageno. Norman Cordon sang the High



Jarmila Novotna as Octavian, Which She Sang for the First Time at the Metropolitan

Priest's music fully and well. Others who once more contributed their efforts to the excellent ensemble were Charles Kullman as Tamino, Rosa Bok as the Queen of the Night and Karl Laufkoetter as the Moor, although the diction of the last named also left something to be desired. Smaller roles were the same as before. Ovations greeted Bruno Walter on his every appearance as conductor as it was realized that his mas-

terful handling of the orchestra was in superior measure responsible for the success of the opera. Q.

## Tripling a Double Bill

The double bill of Menotti's 'Island God' and Leoncavallo's 'Pagliacci' held the boards for the third time on March 12. The cast for the season's novelty remained unchanged, the singers being Astrid Varnay, Raoul Jobin, Frederick Warren and John Carter. To permit Norina Greco to depart for a South American engagement, Licia Albanese took over the role of Nedda in the familiar companion work. Canio was again sung by Arthur Carron, Robert Weede re-appeared as Tonio and Francesco Valentino was the Silvio. Ettore Panizza conducted 'The Island God' and Wilfred Pelletier 'Pagliacci'. O.

## Novotna Sings Octavian

The fifth and final 'Der Rosenkavalier' of the season was given on the evening of March 13, with Jarmila Novotna singing Octavian for the first time here, and John Garis, who lately joined the company, doing good work as Valzacchi. The other members of the cast were the familiar ones.

To Octavian, Mme. Novotna brought all her aristocratic charm. Hers is, perhaps, the first Octavian that has ever, on the Metropolitan's stage, convinced one of the high breeding that is the backbone of the character. Unfortunately, Mme. Novotna's unquestionable charm is so wholly a feminine one, that she was not a very convincing boy in spite of her excellent Cherubino in 'The Marriage of Figaro'. Her love-making with the Marschallin and, to

a less degree, with Sophie, was passionate and occasionally torrid, but the roguish element, present in the first act, decreased as the opera went on. The two delicious lines, 'Nein, Nein, I trink kein wein', and 'Oh! die Schöne Musik' in the Inn scene, failed to register. Mme. Novotna is a personable, high bred and charming Octavian, but the characterization as a whole does not compare with either her Violetta or Marzhenka in 'The Bartered Bride'. The voice, though it sounded well, lacks the necessary heft, especially in the trio.

Mme. Lehmann's Marschallin had its usual qualities of excellence. Marita Farrell was an unconvincing Sophie, though her voice sounded well at times. Mr. List, too, gave a good if somewhat uneven performance, scoring many points and letting others get by him. Mr. Leinsdorf seemed in a hurry and more than once things seemed blurred. The stage "business" imposed by Mr. Deffère on Sophie and Octavian, totally destroys the romance of the work's two most treasurable moments, the presentation of the rose and the Mozartean duet at the close.

The remainder of the cast included Messrs. Olitzki, Gurney, Darcy, Dudley, Pechner, Carter, Arshansky, Burgstaller, Oliviero and Engelman, and Mmes. Votipka, Petina, Stellman, Paulee, Van Kirk, Dickey and Montague. D.

## Cordon Substitutes for Pinza in 'Faust'

This last matinee performance of the regular season on March 14 was marked by commendable singing on the part of the principals: Norman Cordon, who substituted for Ezio Pinza as Mephistopheles, the Italian artist having been interned at Ellis Island as an alien; Licia Albanese, in very good voice as Marguerite; Charles Kullman, the Faust, who gave a gratifying performance, though stilted, dramatically, but vocally competent, apart from strain in top tones. Leonard Warren was a sonorous Valentin and the remainder of the cast included Wilfred Engelman, Lucille Browning, a pert Siebel, and Thelma Votika, an amusing Marthe. Sir Thomas Beecham conducted with skill and consideration. The audience was a large and vociferous one. W.

## 'Lohengrin' Concludes Season

The opera selected for the final performance on the evening of March 14 was 'Lohengrin'. Since Mr. Cordon had sung Mephistopheles in the afternoon, John Gurney replaced him as King Henry. Herbert Janssen sang Telramund instead of Julius Huehn, who was ill. It was a good performance. Lauritz Melchior was in excellent voice as the Knight and Astrid Varnay contributed some fine singing as Elsa. Kerstin Thorborg was a dramatic Ortrud and Mack Harrell a convincing herald. Erich Leinsdorf conducted with spirit, and the orchestra played quite well. M.

## Son of Lauritz Melchior Weds

Ib Jorgen Melchior, son of Lauritz Melchior, Wagnerian tenor of the Metropolitan Opera Association, and Harriet Hathaway Kale, daughter of Mr. and Mrs. William H. Kale of Trenton, N. J., were married in Salems Kirke, the Danish Church in Brooklyn, on March 15. The ceremony was performed in Danish by Rev. C. M. Videbeck, rector of the church. A reception was given at the Stockholm Restaurant.

## CBS Signs New Contract with Philharmonic

The Columbia Broadcasting System has signed a new contract with the New York Philharmonic-Symphony continuing the broadcasts of that orchestra on Sunday afternoons for five years more. The Philharmonic has been presented by CBS for the past twelve years.

## Metropolitan Opera Guild Founder Honored



Mrs. August Belmont (Right Center), as She Received the Award for Achievement of the Chi Omega National Fraternity from Mrs. Laura Gardin Fraser, Sculptress and Member of the Fraternity's Award Board, Flanked by (Left) George A. Sloan, President of the Metropolitan Opera Association, and Edward Johnson, General Manager

AT the final broadcast performance of the season of 'Faust' at the Metropolitan Opera House on the afternoon of March 15, Mrs. August Belmont, chairman of the Metropolitan Opera Guild, received the medal of the National Achievement Award sponsored by Chi Omega, national fraternity, which was presented by Mrs. Laura Gardin Fraser, sculptress and member of the fraternity's award board.

The ceremony displaced the 'At Home

with the Metropolitan Opera Guild' usually heard in this broadcast. George A. Sloan, president of the Metropolitan Opera Association, described in the intermission broadcast the closing season as one of the most artistically successful in the Metropolitan's history, and remarked that the Association would go forward with its plans for next season "with vision and courage". Other speakers were Edward Johnson, general manager, Mrs. Belmont and Mrs. Fraser.



NEW YORK TIMES,  
MARCH 8, 1942.

## GUIOMAR NOVAES IN PIANO RECITAL

The Bach Toccata in D Opens  
a Notable Program at Town  
Hall by Brazilian Artist

Guiomar Novaes enthralled the large audience at her recital in Town Hall yesterday with a remarkable series of performances of the sort that place her in a special niche of her own among contemporary keyboard artists. The Brazilian pianist, who was never more completely in the vein, informed all of her work with a technical perfection and inexhaustible fund of varied color that in themselves would have made the recital notable.

But the factors that lent exceptional charm to every offering and gave her interpretations unique impressiveness were primarily due to an entirely original approach. Naturalness was fundamental in the approach, and as a result of this exceedingly rare quality Mme. Novaes managed to infuse her playing with intense individuality without imparting to it the slightest hint of the eccentric.

Mme. Novaes first was heard in the Bach Toccata in D major, which was performed in a manner all her own, but made thoroughly convincing and communicative. It was all projected in an improvisational spirit, with an extraordinary wealth of tints and nuances and a sure grasp of the contrasted moods of the various sections.

The first of the two *adagios* in the Toccata should be mentioned because of the vital grasp of its deeply introspective measures, while the carefree spirit of the culminating fugue was as absolutely captured. But this offering was but a stepping stone to the masterly negotiation of the twenty-four preludes of Chopin.

All of the preludes had something definite and significant to impart under Mme. Novaes's magic fingers and despite the virtuosity brought to their unfoldment, the artist possessed the needed reserve power to make the last of the set its true climax.

Nothing in the Chopin, however, was more breathtaking than the performance granted the difficult and finely wrought "Feux Follets" by Isidor Philipp, the eminent French pianist and pedagogue, who was present to hear his former pupil give an amazing reading of his composition.

The rest of the recital was given over to an effective rendition of Franck's "Prelude, Chorale and Fugue," "Cirandas," by Villa-Lobos, and Albeniz's "Triana." N. S.

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NEW YORK WORLD-TELEGRAM, MONDAY, MARCH 9, 1942.

## Novaes' Piano Magic

### She Conjures Up World of Colors, All Silkily Smooth

By ROBERT BAGAR

The recital by Guiomar Novaes at Town Hall Saturday afternoon made it clearer than ever before that she is a poet of the keyboard. The personable Brazilian pianist breathed magic into a well-chosen group of pieces. She gave each of them particular care, the proper tonal proportions, a world of colors and played with that ultra-smooth finish we have come to admire and to envy.

Mme. Novaes always makes the listener feel that her performance is

a close communion between herself and the composer. She is able to do that, despite a rather personal attitude toward a work.

Time and again reviewers rail ironically against the "rugged individualism," that flaunting of strictly private views in the face of tradition. That is a charge whose full force may not be leveled at Mme. Novaes. Though her interpretative ideas often travel the lesser known paths, one can be sure that there is a continuity and a long-range viewpoint that makes everything right.



NEW YORK SUN, MARCH 9, 1942

## THRONG APPLAUDS NOVAES

The circumstances which decree that Guiomar Novaes shall rarely play here more than once in a season were more than ever regrettable in Town Hall on Saturday afternoon when she gave her single piano recital for the year. For it was inescapably evident that Mme. Novaes is now one of the representative interpreters of our day—capable of the ultimate eloquence, the seizing imagery, the wash of sound to realize completely works as diverse as the D major toccata of Bach and the twenty-four preludes of Chopin.

Neither of these posed dynamic problems harmful to Mme. Novaes's throbbing, lustrous tone, and each was complementary to a phase of the interpreter's richly varied nature.

Mme. Novaes's Bach was a reflection of her own joy in solving the technical problems posed by the composer, marked by infinite gradations of tone and dynamics. Each of the Chopin preludes was appraised in emotional and musical terms distinctly its own, given exquisite articulation by Mme. Novaes's unfailing fingers. The D major, for example, was a supplication in sound, the B flat minor played with amazing fleetness and certainty. Only the A flat prelude, impressed as slightly overripe in its feeling, turned a little, shall one say, toward sentimentality. She also played the prelude, chorale and fugue of Franck, and shorter works by Villa-Lobos, Philipp and Albeniz. The large audience responded at every opportunity. I. K.

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HERALD TRIBUNE

## Mme. Novaes Gives a Recital At Town Hall

Brazilian Pianist Plays Old  
and Modern Works, With  
Many Encores Added

By Francis D. Perkins

Guiomar Novaes, giving her annual recital at Town Hall, played for a large audience which applauded enthusiastically and stayed late yesterday afternoon for a performance which gave one of the most convincing accounts of recent years of the noted Brazilian pianist's talents. She devoted the first half of the program to Bach's toccata, or fantasia and fugue, in D major, and all of Chopin's twenty-four preludes, Op. 28. The post-intermission portion of the scheduled list offered Cesar Franck's Prelude, Chorale and Fugue; two "cirandas" by Mme. Novaes's compatriot, Heitor Villa-Lobos; Isidor Philipp's "Feux Follets," and the "Triana" of Albeniz, but this was far from representing all that she was called upon to play.

The afternoon proved to be unusually satisfying and, in spite of the length of the program and its postlude, not surfeiting. It is, indeed, debatable whether it is better to present the Chopin preludes in uninterrupted succession or a few at a time. The former course gives an opportunity to admire the genius represented in the opus as a whole, to understand the wide variety of mood, style and compass in the component works, as compared one with another, and to realize their remarkable range. Still, this is a large order for the artist, and to a much lesser extent for the listener, even when, as in this case, the interpretation is of a prevalently high standard. Nevertheless, by the end of the set program, there was no sense of having heard too much, and the reviewer welcomed the prospect of hearing as many additional items as the time limit allowed.

In the Chopin group and elsewhere, Mme. Novaes gave a thorough display of the technical mastery which marks her playing, but this was primarily notable as a vehicle for interpretations which gave an unusually convincing impression of understanding the essence of the music. One feature of the performance was the dynamic power which the pianist was able to evoke, with sonorous rather than percussive results, projecting outspoken passages with a sense of vitality and expressive concentration while avoiding obscurity of outline and detail. The impression here was one of controlled vigor and enthusiasm, of fineness of shading as well as marked contrasts.

The lucid performance of the Bach work avoided a didactic sobriety on the one hand and romanticization on the other, while the Franck prelude, chorale and fugue was interpreted in a vein of romantic dignity, with a pervasive expressive conviction which avoided emotional lushness. Playing of a different type was required and received by the two Villa-Lobos works, "Pobre cega" and "O cravo brigou com a rose."

Mr. Philipp's "Feux Follets" served primarily for a display of digital brilliance; the composer was discovered in the audience and called upon to bow. A series of elaborations on lively tunes which seemed Brazilian turned out to be a set of pieces by Villa-Lobos based on Brazilian melodies; these were played with momentum and persuasive humor. The last encore, identified as "Bagpipes," by Villemon, followed an engaging set of "Childhood Scenes," by Mme. Novaes's husband, Octavio Pinto.



## ITURBI INTRODUCES WHITE 'SEA CHANTY'

**Rochester Philharmonic and  
Edna Phillips, Harpist, Play  
New American Work**

ROCHESTER, N. Y., March 13.—The Rochester Philharmonic, José Iturbi, musical director, assisted by Edna Phillips, harpist, was presented by the Rochester Civic Music Association at the Eastman Theater on March 4 before a large audience.

On the eve of their departure on an eight-days tour, the orchestra and conductor presented a varied and well-played program. The highlight was a first performance of Dr. Paul White's 'Sea Chanty' Quintet for harp and strings, written for the soloist, Miss Phillips, to whom it is dedicated. Miss Phillips is the harpist of the Philadelphia Orchestra, and Dr. Paul White is a member of the Rochester Philharmonic, associate conductor of the Rochester Civic Orchestra, and a member of the Eastman School faculty. Dr. White, born in Maine with a feeling for the sea which he has expressed before in earlier compositions, has in this 'Sea Chanty' drawn on early American folk music of the sea; the strings expressing the jollity and courage of the old tars, and the harp supplying the poetry and hint of tragedy. It is delightful music, and Dr. White, who was in the audience, received prolonged applause which he shared with conductor and men.

The remainder of the program included Haydn's Symphony in G, Paul Hinde-



Edna Phillips, Harpist, Who Was Soloist in the First Performance of Paul White's 'Sea Chanty', Played by the Rochester Philharmonic, with (Left) Mr. White and the Conductor, José Iturbi

mith's Symphony 'Matthias the Painter', and 'Daphnis and Chloe' by Ravel.

Leaving on its tour the following morning, the orchestra's schedule included ten concerts, at Ohio Wesleyan University, Columbus, Ohio; Wheeling, W. Va.; Morgantown, W. Va.; Pennsylvania State College; Wilmington, Delaware; Westchester State Teachers' College; Wilkes-Barre, Pa., and Bethlehem, Pa. Of these concerts two were by the Rochester Civic Orchestra, under Guy Fraser Harrison, and the remaining eight were by the Philharmonic, conducted by Mr. Iturbi.

MARY ERTZ WILL

## BARBIROLI TO MAKE AIR TRIP TO ENGLAND

**To Conduct London Orchestras  
—Walter to Lead Last Two  
Philharmonic Weeks**

Bruno Walter and John Barbirolli will interchange the last two weeks of the New York Philharmonic-Symphony subscription season in order that the latter may be free to fly to England in mid-April to conduct the three leading British orchestras in London and on a tour of the provinces during a ten-week visit.

London-born, Mr. Barbirolli offered his services last Summer as the expression of his desire to help his former colleagues and as a contribution to English symphonic organizations in their struggle to maintain good music despite the loss of funds, of men and of concert halls. Mr. Barbirolli's last concert in New York will be on April 12. Mr. Walter will conduct the three concerts of the Philharmonic's final week: April 16, 17 and 19.

Arrangements for Mr. Barbirolli's passage have been made through Sir Gerald Campbell and through Captain H. Cotton Minchin, director general of the British Information Service. Mr. Barbirolli will pay all his own expenses while abroad and will accept no fees for his services.

His first concert will be with the London Philharmonic on April 27 after which he will make a brief tour with the orchestra, according to a letter received from Thomas Russell, secretary and business manager of the organization. He will also tour with the London Symphony, through arrangements made with Ibbs and Tillett and con-

duct the BBC Orchestra whose musical director, Sir Adrian Boult, has written Mr. Barbirolli that "your magnificent proposal to help English orchestras and charities is welcomed with tremendous enthusiasm all over the country." Should an opera season materialize at Covent Garden in May, Mr. Barbirolli is already listed to participate, also in the "London Musical Festival" being organized by the English impresario Harold Holt.

To London's Royal Philharmonic Society, founded in 1813, and still functioning despite the war, Mr. Barbirolli will bring greetings from the New York Philharmonic-Symphony, as America's oldest orchestra.

Mr. Barbirolli has not been home since just before the war. His mother lives in London. One Brother, Peter, is in the Tank Corps and a nephew is with the British forces in Iran. Mrs. Barbirolli's two brothers are both in the army, Captain Richard Rothwell and Private George Rothwell. She will not accompany her husband to England as air passages are limited to those going to London on what the government considers important missions.

Mr. Barbirolli will be back in July.

### Soloists for Beethoven Festival Listed

The Spring Beethoven Festival, to be presented by the New York Philharmonic-Symphony under Arturo Toscanini, will open on April 22 when the 'Missa Solemnis' will be given. At the closing concert, on May 3, the Ninth Symphony will be heard. The soloists in 'Missa Solemnis' will be: Florence Kirk, Bruna Castagna, Hardesty Johnson and Alexander Kipnis. Soloists in the final program will be Miss Kirk, Edwina Eustis, Mr. Johnson and Mr. Kipnis. The Westminster Choir will assist at both performances.

## RAVINIA'S SEVENTH SEASON FORECAST

**Plan Six Weeks' Series of Chicago  
Symphony Concerts—Dimitri  
Mitropoulos to Open Events**

CHICAGO, March 17.—The seventh Ravinia Festival of Chicago Symphony concerts led by guest conductors will begin its six-weeks season on June 30, with Dimitri Mitropoulos, conductor of the Minneapolis Symphony, making his Ravinia debut. Pierre Monteux, conductor of the San Francisco Symphony, returns to conduct the sixth and final week of orchestra concerts, closing on Aug. 9. Other guest conductors will be announced later.

Four concerts a week will be given, on Tuesday, Thursday and Saturday nights and Sunday afternoons. For the third year in succession it will be followed by a post-season series of four chamber music concerts, starting on Aug. 11, to be played for the second time by the Budapest String Quartet.

Q.

## TOWN HALL ANTICIPATES BOOM SEASON IN MUSIC

**Single Bookings for 1942-43 in Advance  
of Present Year—New Concert  
Series to Be Added**

Town Hall's Concert Department, on looking over its bookings for next season, anticipates a boom year in music in spite of the war, according to Kenneth Klein, director of Town Hall's Concert Department.

Not only are single bookings in advance of the amount on Town Hall's books last year at this time, but several new concert series will be given next year.

Mr. Klein says, "The trend appears to be toward the revival of the subscription series which were the vogue before the outbreak of the war in 1939. It is our belief that musical activity in this country will go forward, not in spite of the war, but because of the war. The advance picture of Town Hall's next season would seem to bear out that belief. One of our major tasks in this country is to give the lie to the dictators who claim the democracies are decadent; and musicians will be among the first to prove through their activity, as they have in England, that there is no decadence in a society such as ours, where the arts may be practiced and enjoyed by free men."

Next year Town Hall itself is sponsoring a new series of four events, "The Town Hall Music Forum," in cooperation with the Artists Bureau of Boosey and Hawkes, in addition to its regular Endowment Series of eight events. Brailowsky will present a Chopin Cycle of six recitals during the 1942-43 season. The Bach Circle returns for three concerts, the Trapp Family Choir for three concerts, and the New Friends of Music for a series of sixteen chamber music recitals. Several other series of concerts are pending.

### Anna Kaskas Reveals Marriage

That Anna Kaskas, of Hartford, Conn., contralto of the Metropolitan Opera, became the wife of Anthony J. Lokot, a lawyer of Binghamton, N. Y., on Feb. 14 last, was made public last week. Miss Kaskas said that she wished her marriage to remain a secret until the close of the company's New York

season. The singer, now on tour with the company, joined the Metropolitan forces in 1936, and made her debut as Maddalena in 'Rigoletto' on May 13 of that year. She had known Mr. Lokot since their childhood in Bridgeport, Conn. The ceremony was performed at the Roman Catholic Church of St. Malachy, N. Y., by the Right Rev. James B. O'Reilly, pastor of the church.

## ISCM PLANS NINETEENTH FESTIVAL IN CALIFORNIA

**Werner Janssen Orchestra and San  
Francisco Ensembles To Appear  
—New Compositions Sought**

The nineteenth festival of the International Society for Contemporary Music will be held at the University of California in Berkeley, Calif., during the latter part of July.

Organizations that have volunteered their services for the festival include the Werner Janssen Orchestra of Los Angeles, the San Francisco String Quartet, the San Francisco Trio, the Woodwind Ensemble of San Francisco, the Municipal Chorus of San Francisco and the Music Lovers' Society of San Francisco. Other individuals and groups will also be secured.

Concerts will consist of works for: symphony orchestra (not excessively large); small orchestra or chamber orchestra; chamber music combinations; small chorus a cappella or with piano accompaniment; solo voice with instrumental accompaniment; and piano solo.

Compositions are to be selected by the International Jury consisting of Bela Bartók, Désiré Defauw, Aaron Copland, Albert Elkus and Darius Milhaud.

### New Friends Orchestra Plays in Newark

NEWARK, N. J., March 15.—What appeared to be one of the most keenly enjoyed concerts in the Griffith Music Foundation series was given on March 9 at the Mosque Theater by the New Friends of Music Orchestra with Fritz Stiedry conducting. Joseph Szigeti's playing of the Mozart A Major Violin Concerto was followed by shouts of "Bravo" and "Encore," and both he and the conductor were recalled several times. In Schubert's B Flat Symphony and Mozart's familiar G Minor, Mr. Stiedry exhibited meticulous attention to phrasing, tonal balance, and style. The orchestra was unusually responsive. In the afternoon Mr. Stiedry and his forces played for an audience of 3,500 school children. The program included the same Concerto played by Mr. Szigeti, a little known Haydn symphony, played from manuscript, and Mozart's Serenata Notturmo in D. P. G.

### Strawbridge Elected to Dell Post

PHILADELPHIA, March 20.—At a meeting of the board of directors of Robin Hood Dell Concerts, Inc., held on March 6, Henry McIlhenny, curator of decorative arts at the Philadelphia Museum of Art, resigned as president of the concerts corporation and Frederick H. Strawbridge, Jr., insurance broker, previously Dell treasurer, was unanimously elected to succeed him. Morton Howard was named as the new treasurer. Mr. McIlhenny, who was elected to the Dell presidency last July on the resignation of Samuel R. Rosenbaum, felt obliged to withdraw from the office because he anticipates enlisting in a branch of the United States services.

Music Maintains Morale! Music Must Go On!



# Again Acclaimed In New York Recital

Town Hall, March 2, 1942

## "GLOWING BEAUTY OF SOUND"

"A violinist fit to stand within the limited circle of the instrument's elect. An electric performance."

*Irving Kolodin, New York Sun, March 3, 1942*

## "HANDSOME PERFORMANCE"

"A violinist who leads you straight to the musical thought. The tone was bright and vibrant, the rhythms firm, and the phrasing comprehending."

*Howard Taubman, New York Times, March 3, 1942*

"A mature violinist of much artistic consequence."

*Francis D. Perkins, N. Y. Herald-Tribune, March 3, 1942*

## "TEMIANKA PLAYS WITH FIERY FORM"

"Most fiddlers tend toward a stylistic groove. But Temianka hits a stride all his own. His rhythms bite deep. He thrills to the music. Temperament and technique clasped hands in hearty unity."

*Louis Biancolli, N. Y. World-Telegram, March 3, 1942*

## "SPLENDID, GRIPPING PERFORMANCE"

"Style, sweetness of tonal texture and an aristocratic musical sense. Played with an exceptionally dulcet, rarified quality of tone, and with infinite grace, refinement and rhythmic aplomb."

*Edward O'Gorman, New York Post, March 3, 1942*

## "INTELLIGENCE AND PENETRATION"

"Temianka, who is regarded with unstinted esteem by patrons of violin events, duplicated his success of last season, again disclosing ripe maturity in technique, breadth of style and warmth of tone."

*Grena Bennett, New York Journal-American, March 3, 1942*



Among Recent Appearances as Soloist with Orchestra:

**PITTSBURGH SYMPHONY**, Nov. 21, 1941—(*Beethoven Concerto*)

"The triumph of the evening was Henri Temianka's playing. Such enthusiasm rarely fills the Mosque. With the restraint of a seasoned artist, with a superlatively pure tone, with a refinement and grace of phrase, he permitted the glorious themes completely free play. A memorably classic performance."

*J. Fred Lissfelt, Pittsburgh Sun-Telegraph Nov. 22, 1942*

"A violinist of rare capacities. Temianka gave one of the most convincing and appealing presentations of this concerto ever heard in this city. He drew forth ingratiating tone from his instrument in a highly poetic message that warmed the heart and ravished the ear. The tumultuous approbation attested the great success achieved by the performer. Temianka was recalled half a dozen times to acknowledge the unusual demonstration."

*Ralph Lewando, Pittsburgh Press, Nov. 22, 1942*

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# CONCERTS: Pianists Dominate Calendar—Seasonal Wane Begins

THE seasonal wane made itself felt in the concert calendar, but the pianistic roster was still well-stocked. It listed Vladimir Horowitz, Guiomar Novaes, Alexander Brailowsky, Yara Bernette, young Brazilian, in debut, Yvonne Druian, Bernardo Segall, Miklos Schwalb, John Moore and Norma Hozore. Singers were Aubrey Pankey, Blair McClosky, Florence Hartley and Brian O'Mara. Julius Schulman gave a violin recital. The League of Composers devoted a program to Latin American music. The Musical Art Quartet was heard in a concert of contemporary works. And the Don Cossacks and Argentinita made return appearances.

## Argentinita and Troupe Return for Series

An eager audience greeted Argentinita, who returned with Pilar Lopez, Federico Rey and a group of musicians to open a series of three week-end recitals at the Schubert Theatre on the evening of March 6. A setting of Rimsky-Korsakoff's 'Capriccio Espagnol' was the major novelty of the evening. Like the 'Bolero' of Ravel which was offered at her first recital of this season, this is an ambitious and conventionally effective piece of work. But it lacks the intimacy, the authentic flavor and the ingratiating charm of such dances as the new solo, 'Jarana de Yucatan'. And besides, why should she use pseudo-Spanish music, when there is such a wealth of the real thing? The program was rich in established favorites of the repertoire such as the 'Triana', 'El Huayno', the Mazurka from 'La Verbena de la Paloma', the 'Faruca', the 'Miller's Dance' and 'El Vito', danced alone and in various combinations by the three artists. The Inca Trio again provided a delightful accompaniment of native Peruvian music for 'El Huayno'; Carlos Montoya stopped the show with his guitar solos; and Pablo Miguel and Emilio



Guiomar Novaes



Bernardo Segall

Osta were the capable pianists. The evening was a success for everyone. S.

## Guiomar Novaes, Pianist

Town Hall, March 7, afternoon:

Toccata in D (Fantasia and Fugue).....Bach  
Twenty-Four Preludes, Op. 28.....Chopin  
Prelude, Chorale and Fugue.....César Franck  
Ciranda No. 5, 'Pobre cega' (The Poor Blind); Ciranda No. 4, 'O cravo brigou com a rosa' (The Carnation Quarrelled with the Rose).....Villa-Lobos  
'Feux Follets'.....Isidor Philipp  
'Triana'.....Albeniz

For sheer loveliness of tone and beauty of lyricism the playing of the great Brazilian pianist, Guiomar Novaes, at this concert set a consistently maintained standard that even she has rarely placed to her credit in the course of her career before the New York public. The velvetiness of her touch is now a byword in piano circles, and on this occasion there seemed to be even greater subtlety of nuances at her command than ever before.

In the opening Bach Toccata the slow sections were played with a sensitiveness of mood and touch and an improvisational spontaneity that surely would have rejoiced Bach's heart, while the fugue was given an inspiring lilt that completely emancipated it from the circumscribing influences of its form. In the Chopin preludes Mme. Novaes had material to work

with that fitted her, temperamentally and technically, like the proverbial glove. Each prelude was set forth as an individual facet of beauty, and it was beauty without blemish, with the single exception of moments in the final one, in D Minor, when the tone was too hard-driven in an attempt to extract more volume for single tones than the piano could supply. To say that the emotional element was not exhaustively realized in every case would be a legitimate reservation, but it would be cavilling.

The Franck Prelude, Choral and Fugue received a deeply introspective reading of finely adjusted proportions, with a certain mysticism investing the Chorale and with a subsequent development of the fugue into a triumphal climax of opulent sonority. Then came the group of South American, French and Spanish pieces and among these Isidor Philipp's 'Feux follets' stood out as a masterpiece of combined speed, lightness and iridescent coloring in a performance that evoked an uproar of applause, intensified when the pianist made the composer, her former teacher, stand up at his seat in the audience to accept the tribute. The two Villa-Lobos pieces proved to be entertainingly descriptive, the second one being especially effective. Then at the last Mme. Novaes played the Albeniz 'Triana' with a charm of rhythmical and tonal treatment and a climactic brilliance that roused the audience to such a pitch of enthusiasm that even the five or six extra numbers left it reluctant to depart. C.

## Bernardo Segall, Pianist

Town Hall, March 8, evening:

Three Chorale Preludes: 'Come, God, Creator'; 'Now Comes the Gentiles' Saviour'; 'Rejoice, Beloved Christians'.....Bach-Busoni  
Organ Toccata and Fugue in D Minor.....Bach-Kelberine  
Sonata No. 4 in F Sharp Major.....Scriabin  
Sonata in D Minor, Op. 31, No. 2.....Beethoven  
Etude in C Sharp Minor, Op. 10, No. 4.....Chopin  
'Etude pour les huit doigts'.....Debussy  
Caprice in E Flat.....Paganini-Liszt  
Prelude in E Flat Minor.....Rachmaninoff  
Etude in F Sharp Major.....Stravinsky  
'El Albaicin' ('Gypsy Quarters in Granada').....Albeniz

In giving his fourth recital since his debut here some five years ago Bernardo Segall, Brazilian pianist, once more displayed the digital fluency and clean-cut articulation that had been characteristic of his playing on previous occasions. He used this technical equipment to good purpose in the group of études at the end, albeit he seemed content to keep them within the framework of technical studies essentially without searching exhaustively for their more musical essence. The Chopin étude in C Sharp Minor from Opus 10 was played with considerable speed and with clarity, though without any exciting quality, while the Paganini-Liszt Caprice stood out both as the one most musically treated and on account of the speed and brilliance of the page of octaves in the middle.

There was a substantial co-ordinating structural sense in the performance of the Kelberine version of the Bach Organ Toccata and Fugue in D Minor, better known in the Taussig transcription, and the Scriabin sonata seemed to be congenial



Argentinita

territory to the recitalist, while the kind of tone at his command has scarcely the texture demanded by the Beethoven sonata in D Minor. In general, granted the presence of basic musicianship, the pianist's approach to the works undertaken was too much from the outside rather than from within the core of the music. C.

## Vladimir Horowitz, Pianist

Carnegie Hall, March 6, evening:

Two Choral Preludes: 'Now Comes the Heathen's Saviour'; 'Rejoice, Beloved Christians'.....Bach-Busoni  
Toccata in C: Praeludium, Adagio and Fugue.....Bach-Busoni  
Two Intermezzi: B Flat Minor, Op. 117; C Op. 13.....Brahms  
Sonata in B Flat Minor.....Chopin  
Nocturne in E Minor; Three Etudes Op. 25, F minor, C Sharp Minor, G Flat.....Chopin  
'Funerailles'; 'Valse Oubliée'.....Liszt  
'Danse Macabre'.....Saint-Saëns  
Liszt-Horowitz  
First New York Performance

This was an evening of superb piano-playing. From start to finish there was no perceptible flaw of technique and some startling things were accomplished. It must be said that a part of the time Mr. Horowitz seemed outside of what he was playing, noticeably in the Bach Choral Preludes. The Fugue, in the next Bach work was splendidly done and each announcement of the theme, clear and well differentiated. The Brahms works were, for greater contrast, perhaps, given in a smaller frame than usual, but the tone was very beautiful. The first two movements of the Chopin Sonata were again somewhat impersonal, but there was, in the Funeral March some wonderful tone coloring and in one place, a tenuous pianissimo which was of such purity as to resemble the well-placed head tones of an expert soprano, tones that will penetrate to the furthest reaches of a large auditorium without ever seeming anything but tiny. The equivocal final movement was played at an unbelievably fast tempo and there was a sudden

(Continued on page 29)

## Concerts in New York, March 26 through April 10

### Town Hall

March 27: Adolf Busch and His Chamber Players  
" 28: Jacques Fray and Mario Braggiotti, duo-pianists  
" 29, afternoon: Thomasina Talley, pianist  
" 29, afternoon (5:30 p.m.): Orchestra of the New Friends of Music  
" 29: Stuyvesant String Quartet  
" 30: Bowdoin College Glee Club  
" 31: Josef Raieff, pianist  
April 1: Eudice Shapiro, violinist; Irene Jacobi, pianist  
" 4: Harvard Glee Club and Chorus of Sarah Lawrence College  
" 5: Warschauer Haym Salomon Home for the Aged, benefit concert  
" 6: Anley Loren, pianist

### Carnegie Chamber Music Hall

March 26: Frederick Loewe, pianist  
" 27: Chamber Music Guild Quartet  
" 28: Edith Lehrert, soprano  
" 29, afternoon: Martin Wertheim, baritone  
" 29: Anthony di Bonaventura, pianist  
" 30: Lenore Engdahl, pianist  
April 5: Artamon Moskalensky and David Pokotilow, duo-violin recital  
" 8: Municipal Opera Association Spring Concert  
" 10: All Star Concert

### Carnegie Hall

March 26: New York Philharmonic-Symphony  
" 27, afternoon: New York Philharmonic-Symphony  
" 28, morning: New York Philharmonic-Symphony Youth Concert  
" 28, afternoon: National Orchestral Association  
" 28: New York Philharmonic-Symphony  
" 29, afternoon: New York Philharmonic-Symphony  
" 30: Yehudi Menuhin, violinist  
" 31: Oratorio Society of New York  
April 1: New York Philharmonic-Symphony  
" 2, afternoon: New York Philharmonic-Symphony  
" 2: Boston Symphony  
" 4, afternoon: Boston Symphony  
" 5, afternoon: New York Philharmonic-Symphony  
" 7: Philadelphia Orchestra  
" 8: New York Youth Orchestra  
" 9: New York Philharmonic-Symphony  
" 10, afternoon: New York Philharmonic-Symphony

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# Federation War Rally on Site of First U. S. Capitol

**Mrs. Gannett Presides at Victory Meeting Stressing Clubs' Role in Defense Bonds Drive — Kelley's 'New England' Symphony Played by N. Y. U. Youth Orchestra**

**A** CALL to arms for the music clubs of the nation was sounded at a Victory Rally held under the auspices of the National Federation of Music Clubs in Federal Hall of the Sub-Treasury Building, New York, on the afternoon of March 19. The occasion also was a tribute to Edgar Stillman Kelley, two movements of whose 'New England' Symphony were played by the Youth Orchestra of the Music Education Department of New York University, conducted by Dr. John Warren Erb.

Federal Hall is now a museum of Revolutionary memorabilia, and the Sub-Treasury Building stands on the site of the First Capitol of the United States at the corner of Wall and Nassau streets where George Washington took the oath of office as President of the United States. Taking the historic site as a keynote, Mrs. Guy P. Gannett, president of the Federation, who presided, declared it was eminently fitting that the call for patriotic co-operation in the country's hour of need should go out to the national membership from the spot where the first Continental Congress met and where the Bill of Rights was drafted.

Mrs. Gannett pointed out the many fields in which the federated clubs already are active in providing music and musical instruments in support of civilian as well as military morale. But she called for still further devotion to the cause, particularly in relation to the Defense Savings Bonds campaign, which she said all club members should promote to the fullest of their ability.

Work on behalf of the war should not be regarded as a substitute for the clubs' primary interest of music, she admonished, but should be regarded as an additional charge and duty. She suggested not only that music-minded individuals should invest their surplus with the Treasury, but that clubs should turn all moneys not needed for current running expenses into defense bonds.

## Threat to Arts Seen

The rally began with the singing of 'The Star-Spangled Banner', led by Rose Dirman, soprano. Mrs. Lytle Hull, president of the New Opera Company and the Musicians Emergency Fund and vice-chairman of the New York Defense Savings Committee, then was introduced. Emphasizing the disaster which would inevitably befall the arts, including music, in this country should the enemy prevail, Mrs. Hull urged that the music clubs bend every effort toward the government's drive for funds. She too warned that there should be no curtailment of musical activity, saying that music has a definite and important place of its own in the war effort and therefore should not suffer neglect.

"We count upon this organization and other powerful nationwide groups to take important responsibility in the Defense Savings Program," she concluded. "Throughout the years of its existence the National Federation of Music Clubs has guided the thinking of its vast membership. Therefore the support of the

Right: Edgar Stillman Kelley with (Left to Right), Mrs. Alexander Hamilton, Mrs. Kelley, Mrs. Guy P. Gannett and Mrs. Lytle Hull

Below: Mrs. Alexander Thomson, President of Western College, Oxford, O.



Dr. John Warren Erb Conducting the Youth Orchestra in Edgar Stillman Kelley's 'New England' Symphony

Photographs by Larry Gordon

Defense Savings Program on the part of the National Federation will reinforce the individual activity of each member."

Mrs. Alexander Hamilton, wife of the great, great grandson of the first Secretary of the Treasury, who handles Defense Savings Bond sales for the American Women's Voluntary Services for the Treasury Department and who was there in uniform with two of her aides, climaxed the appeal by saying "This is an air war, as you know. Over and over again the history of a battle has been written in triumph or tragedy according to the relative air strength of the contending forces. Therefore I can give you no more appropriate rallying cry than the one we hear so frequently over the air 'Keep on buying; keep 'em flying'."

Other speakers were Gardner Osborn, executive director of the Federal Memorial Association, who spoke briefly of the history of the Sub-Treasury Building and its connection with vital events, and Mrs. Alexander Thomson, president of Western College, Oxford, Ohio, who came especially to hear the fifty-first performance of Dr. Edgar Stillman Kelley's 'New England' Symphony, inspired by the Log Book of the Mayflower.

Dr. Kelley was present and acknowledged applause, as did Mrs. Kelley, a past president of the National Federation. Among the guests was Mrs. Lowell Fletcher Hobart, President General of the National Society of New England Women, which last year gave Dr. Kelley a citation in recognition of the effectiveness with which his symphony interprets the spirit of New England.

**Music Maintains Morale! Music Must Go On!**



## SOUSA ANNIVERSARY

**Washington Holds Exercises at Grave of Composer—Oscar Short Plays**

WASHINGTON, D. C., March 20.—The tenth anniversary of the death of John Philip Sousa was observed at his grave in Congressional Cemetery on March 6 by a large gathering. Oscar Short, now a member of the U. S. Navy Band, the last cornet soloist in Sousa's Band, played 'Lead, Kindly Light' at the granite tombstone. Short had been a member of Sousa's Band for many years.

The exercises were under the direction of the Sousa Memorial Association of the Boy Scouts. The program was opened with a prayer by Dr. Edward Gabler, rector of Christ Episcopal Church, of which the Sousa family were members. The address of the day was delivered by Hon. George D. O'Brien, of Michigan, member of the House of Representatives.

In Reading, Penna., where Sousa died on March 6, 1932, at the age of seventy-seven, Captain Taylor Branson, retired leader of the U. S. Marine Band, made an address on the anniversary at Sousa memorial exercises. A. T. M.

## Dett Plays New Work

NIAGARA FALLS, N. Y., March 20.—Dr. R. Nathaniel Dett, composer, played his most recent piano composition, 'Father Abraham', for the first time on March 17, when he was the guest of honor at a banquet commemorating the fiftieth anniversary of the founding of the Chamber of Commerce of Niagara Falls. Dr. Dett, who is at present head of the music department at Bennett College in Greensboro, N. C., is a native of this city. 'Father Abraham', a piano solo, is the first of a series of eight Bible vignettes on which he is at present engaged. It is based on a Fourteenth Century Hebrew legend and the words of a Negro Spiritual.



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Telephone: CIrcle 7-0522 Cable address: MUAMER

OSCAR THOMPSON, Executive Editor  
FRANCES Q. EATON, Assistant to the Editor  
MAURICE B. SWAAB, Advertising Manager  
EDWARD I. DAVIS, Production Manager

CHICAGO OFFICES: MARGIE A. McLEOD, Manager, Kimball  
Hall, 304 South Wabash Avenue. Telephone: Harrison 4544.  
RUTH BARRY, CHARLES QUINT, Correspondents.

BOSTON: GRACE MAY STUTSMAN, Correspondent, 88 Lake Ave.,  
Melrose, Mass.

PHILADELPHIA: WILLIAM E. SMITH, Correspondent, 1945 North  
33rd Street.

LOS ANGELES-HOLLYWOOD: ISABEL MORSE JONES, Corre-  
spondent, 182 S. Virgil Ave., Los Angeles. DOROTHY  
HUTTENBACH, Business Manager, 513 North Rodeo Drive,  
Beverly Hills.

SAN FRANCISCO: MARJORY M. FISHER, Correspondent, Alex-  
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## 'Music in the National Effort'

EVERY American, not merely every American who has a special interest in music, has a stake in the Music Educators National Conference, which holds its twenty-seventh meeting in Milwaukee, March 27 to April 2, and it is good to see the Federal Government strongly represented. Charles A. Thomson, chief of the Division of Cultural Relations of the Department of State, is to deliver the keynote address, 'Music in the National Effort', and other United States departments and agencies will be represented. Co-operating especially will be the Library of Congress, the War Department, the Pan-American Union, and the National Education Association of which the Music Educators National Conference is a department.

For two years the slogan of the Conference and the music educators affiliated with it has been 'National Unity Through Music'. This has served its purpose altogether well as a motto for a preparatory period. Now that the issue of war and the defense of our liberties are paramount, there is the fullest recognition of a new call for all-out effort in the cause, not merely of unity, but of victory. The conference aims to present not only a living, comprehensive panorama of music education in the United States, but a vivid demonstration of education for American democracy. For all who will give heed, there will be evident the sharp contrasts between the democratic and the totalitarian way of life. Says President Fowler Smith: "Where Hitler, Mussolini and Hirohito give their children guns and drill them in destruction, we give our children music and drill them in creation."

Mayor Carl D. Zeidler of Milwaukee has designated the period of the Conference as 'Music in National Effort Week'. At its opening will take place the Tenth Annual Biennial Festival of the Milwaukee Public Schools, in which a total of 10,000 students will participate. Various university, college and high school organizations—

MUSICAL AMERICA for March 25, 1942

bands, orchestras and choruses—will have a part in the musical events of the Conference.

The program has been so designed as to provide a maximum of practical values for all those musical educators who are concerned with the serious business of making their work as music teachers most effective in the school room and in serving the communities in which they dwell or have their work. Twelve major sessions have been assigned to the National School Band, Orchestra and Vocal Associations for the presentation of forums, lectures demonstrations, and discussions pertaining to the practices and problems related to instrumental and vocal music production. College music will be represented under various headings. Music appreciation, research, rural school music, radio in music education, teacher education, church music, elementary school problems and competition festivals are just some of the other topics. "Living Music for Living People" is one of the timely subjects.

The meeting promises to be as important as any in the history of the Conference. It has our hearty good wishes for its continued success as well as our unstinted approval of the great work that has been carried forward throughout its past endeavors.

## The Artist Sets An Example

ONE of the profession, a writer as well as a concert pianist, has "gone to bat," as he describes it, for his friends and colleagues—musicians, dancers and actors—as "the most disciplined, intelligent and responsible people on earth." He contends that it would be a good thing to have in our public affairs "a little of their sense of precision, of timing, of acute personal pride in their work, of their perfectionism." But whether or not "an entertainer in an important administrative post might be a salutary innovation," as Arthur Loesser has suggested in his capacity as music editor of the *Cleveland Press*, the points he makes for the artist are good ones and can too readily be overlooked.

The performing artist cannot afford to be slipshod. He has to strive eternally for perfection in appearing before the public. "Every smallest slip or insufficiency is regarded by its perpetrator with a deep sense of personal shame, even when the dereliction is not noticed by the public." And this feeling, Mr. Loesser adds, is just as acute whether the artist makes much, little or no money out of that particular performance. "It is an attitude," he says, "that would seem slightly insane to a salesman or a city councilman."

With this striving for perfection and this keen artistic conscience, performing artists are declared also to be the world's most responsible people in regard to professional engagements. Lateness at rehearsals is generally condemned as a serious offense; individual lateness at performances is almost unheard of; everybody understands that "the show must go on." The performer cannot succeed long on bluff or on an imposing front. He must keep himself perpetually fit, for once he begins to slip "no seniority, no accumulated capital, no pull" can save him for long. And so, Mr. Loesser concludes "if there are any supermen, it is the performers who are it."

The "if" should not be ignored. It is not advisable for any of us to begin saluting every artist we see as a superman, including those who belong to the other sex. Probably there are about the same variations on the basic themes of human character and human capacity among performing artists as there are in the other walks of life; and no one need go the whole way with Mr. Loesser and agree that, compared with artists, "lawyers, politicians and most business men seem a mushy, half-witted crew." It is enough to say that in living up to the artistic conscience, with its goal of perfection in the tasks that are undertaken before the public, the artist sets a stimulating and much-needed example for the rest of human kind.

## Personalities



Larry Gordon

Bidu Sayao, Who Is an Expert Seamstress, Hems a Mantilla of Rare Old Spanish Lace Which She Will Wear as Rosina in 'The Barber of Seville'

**Prokofieff**—An opera founded upon Tolstoy's novel, 'War and Peace', is in the process of completion by Serge Prokofieff.

**Williams**—The musical score of the British film, 'The Invaders', now running on Broadway, was composed by Ralph Vaughan Williams.

**Piatigorsky**—The 'cellist, Gregor Piatigorsky, who has been in this country for a number of years, has three brothers now serving in the Russian army.

**Kent**—On account of his army duties in New York, Lieutenant Arthur Kent of the Metropolitan had recently to be replaced at two matinee performances.

**Shostakovich**—The prize of 100,000 rubles, awarded to Dmitri Shostakovich for a quintet, has been donated by the composer to a Russian defense fund.

**Pechner**—Theatrical makeup and costuming being what it is, Gerhard Pechner of the Metropolitan has been able recently to substitute for men of such different physique as Norman Cordon and Salvatore Baccaloni.

**Brownlee**—At some of his benefit concert appearances, John Brownlee, baritone of the Metropolitan Opera, wears the plaid kilt of his clan. He recently took part in a British War Relief concert that netted \$40,000. Mr. Brownlee says he doesn't know if the kilt helped any!

**MacDonald**—The entire proceeds of a concert tour in California made by Jeanette MacDonald and her husband, Gene Raymond, will be given to the Women's Volunteer Services which Miss MacDonald helped to organize to carry on civil defense work. Mr. Raymond recently joined the American Air Corps.

**Ormandy**—When the Philadelphia Orchestra appeared recently in Richmond, Va., Eugene Ormandy, its conductor, at the conclusion of the program of Russian music, relinquished the baton to Private Allen Farnham of Boston, who is in training at Fort Lee. Private Farnham conducted the orchestra in Sousa's 'The Stars and Stripes Forever'.

**Toscanini**—During a recent rehearsal of the NBC Symphony in Carnegie Hall, Arturo Toscanini took time off to make a recording of 'The Star Spangled Banner'. He gave the men a rehearsal just as he would for a symphonic work and although the auditorium was completely empty, made all of the players, including the 'cellists, stand. The conductor, who is still an Italian subject, incurred the displeasure of the Fascist regime about ten years ago by his refusal to play the Fascist 'Giovanezza' at a concert in Bologna. He has requested that royalties accruing from the sale of the recording be donated to the Red Cross.



## PRESIDENT ENDORSES MUSIC WEEK PLAN

### Committee to Make Observance International Among Nations Fighting the Axis

The contribution of Music Week to the establishment of closer relations among the Western Hemisphere peoples is emphasized by President Roosevelt in a letter received by C. M. Tremaine, secretary of the National and Inter-American Music Week Committee, and made public today. The President writes:

THE WHITE HOUSE  
Washington

My Dear Mr. Tremaine:

I am happy to extend my greetings and good wishes again through you to the National Music Week Committee.

Since your group first incorporated into its program an Inter-American Music Day, the degree of understanding among the American republics has been greatly broadened and I am sure that this highly desirable end has been achieved through the enthusiasm inspired by just such movements as Inter-American Music Day.

Now you have taken another step in the steady march of democratic unity by inviting the participation in your program of the nations associated with us in this struggle.

Very sincerely yours,

FRANKLIN D. ROOSEVELT

After the inauguration of the Inter-American phase of the observance last Spring, letters of warm interest and approval were received by Mr. Tremaine from the ambassadors, ministers and consuls general of all the Latin American countries as well as from W. L. Mackenzie-King, Prime Minister of Canada, and from Secretary Hull and the Co-ordinator of Latin American Affairs in Washington. The plan of the Committee is to make the observance international among all countries fighting the forces of aggression.

### Workers in 3,000 Centers in U. S.

There are local chairmen and workers in over 3,000 cities, towns and smaller communities in the United States. The 1942 observance, beginning the first Sunday in May, will find most of them carrying out in specific ways adapted to their localities the two keynotes adopted by the central committee: "American Unity through Music" and "Music Maintains Morale", Mr. Tremaine explained.

Those in industrial and defense areas will make an organized effort to develop the use of music among employees in munitions plants and production generally, and test out means of increasing the usefulness of music in relieving nerve strain and providing stimulus and cheer, Mr. Tremaine said.

The Music Week Committee has published several new pamphlets on the industrial use of music and on Latin American music, and is making them available to the public at nominal cost through its office in New York.

### USO Camp Shows Offered Free of Charge

The performances presented in some 200 camps by USO-Camp Shows, Inc., will be offered without admission charge of any kind. Twenty-five traveling companies of professional actors will appear gratis instead of charging the nominal fifteen or twenty cents which have been paid up to the present. USO-Camp Shows officials recently secured permission from Army and Navy authorities to eliminate the small admission charge.

## What They Read Twenty Years Ago

MUSICAL AMERICA for March, 1922



### Prima Donnas and Lawsuits

The \$500,000 lawsuit brought by Johanna Galski against the Chicago Opera Association for statements alleged to have been made concerning the artists' popularity with American audiences since the war, was dismissed by Justice Hand in the United States District Court on the ground of lack of jurisdiction on the part of the court.

1922

### What Became of It All?

Hammerstein to Launch Opera in English in New York. Yielding to Family Tradition, Arthur Hammerstein, Son of Famed Impresario, Plans Production in New York Next Season. 'Light of the World' by Bolton and Middleton to Receive Operatic Dress. Puccini's Co-operation Sought. Victor Herbert Also Suggested as Possible Composer.

1922

### Now, Now, Yvette!

Yvette Guilbert through her secretary wrote that "America has no musical atmosphere, for the giving of hundreds of concerts weekly and the presentation of a repertoire of old Italian works in an opera house do not themselves create an atmosphere."

1922

### Then and Now

Hippodrome Event Opens Caruso Week. More than \$10,000 Realized at Second Benefit Program for Foundation. Those taking part included Joseph Schwartz, Riccardo Martin, Ulysses Lappas, Tito Schipa, Marguerite d'Alvarez, Graziella Pareto, Bronislaw Herman, Arturo Bonucci and the Goldman Concert Band.

1922

### What Indeed?

The Kansas City Star enquires: "What do the composers think of the radio, particularly the moderns who have labored so hard to take the air out of music?"

1922

### IN 'COSI FAN TUTTE' AT THE METROPOLITAN

Above Left: Florence Easton as Fiordiligi (Left) and Frances Peralta as Dorabella

Above Right: Two Views of Lucrezia Bori as Despina. At Right She Is Disguised as the Notary

Right: The Men in the Case. At Left, George Meader as Fernando (Disguised as an Albanian in Small Circle). Right, Giuseppe De Luca as Guglielmo, Similarly Shown as an Officer and as an Albanian. Center Circle, Adamo Didur as Don Alfonso. Inset, the Motto Theme of the Overture



## TO OFFER CONCERTS FOR MEN IN SERVICE

### Citizens Join Music League as Sponsors of Series to Be Held in N. Y. Times Hall

A series of six concerts enlisting vocal and instrumental soloists and chamber music groups will be presented under the joint sponsorship of the second Region Council Citizens Committee for the Army and Navy and the National Music League, on Tuesdays, starting March 23, in The New York Times Hall, in Forty-fourth Street. Olin Downes will be the commentator on the first program, and other authorities on the arts will appear in that capacity at subsequent concerts.

The Second Region Council Citizens Committee for the Army and Navy provides recreational material for service

men under the chairmanship of Clarence Michalis and with Junius Spencer Morgan and John Elliot as vice-chairmen.

The National Music League, re-organized in 1938 under the management of Anna C. Molyneux, bridges the gap for young musicians between music school and commercial management.

### Eleven Artists Chosen

From a total of 375 applicants eleven artists already have been chosen at auditions, all of whom will appear at the concerts. They are Brenda Miller and Ethel Taylor, sopranos; Jean Bryan, contralto; William Hess, tenor; William Gephart, baritone; Bertha Melnik, William Masselos and Walter Robert, pianists; Harry Cykman, violin; Ruth Freeman, flute, and Lois Wann, oboe.



## Columbia S. C., Holds Eighth Music Festival

### With Edwin McArthur as Musical Director

**Southern Symphony, Reorganized and Trained by Conductor, Opens Series of Festival Events — Children's Chorus, State-Wide College Chorus and Columbia Choral Society Are Heard**

COLUMBIA, S. C., March 21—With the young American symphonic and operatic conductor Edwin McArthur serving as musical director for the first time, this year's Columbia Music Festival, the eighth in the history of the South Carolina city, which has come to be a musical mecca for the entire Southeast region, has achieved an outstanding success both in terms of new attendance records and the heightened standards of the concert programs and participating artists. The nine concerts between Feb. 23 and March 28 will be climaxed by the Gala Festival Weekend, calling upon such soloists as Lauritz Melchior, Zino Francescatti, Agnes Davis, Anna Kaskas, Ernest McChesney and Lansing Hatfield to supplement the Southern Symphony Orchestra, the South Carolina State-Wide College Chorus, and the Columbia Choral Society, in three concerts in Columbia's Township Hall on March 27 and 28. Before the end of the Festival on Saturday night, it is estimated that a combined audience of more than 37,000 will have enjoyed the Festival in Columbia and the neighboring cities of Hartsville, S. C., and Wilmington, N. C., while a vast radio audience from coast to coast will hear portions of the March 28 program, which is being broadcast by the NBC Red Network.

#### Orchestra Quickly Trained

The Southern Symphony Orchestra, organized in January, 1940 (the sixth year of the Columbia Festivals, the National Symphony Orchestra of Washington having served previously) this year comprises sixty-three members, assembled and trained by Mr. McArthur with remarkable speed and efficiency in the period between Feb. 1 when the board of directors of the Columbia Festival Association named him musical director, and the opening concert in Columbia on Feb. 23. Twenty South Carolina musicians, including six graduates of the Columbia Musical Festival Orchestral School, served as the nucleus, to which Mr. McArthur added twenty members of the Pittsburgh Symphony. The remaining twenty-three players, chosen as the result of auditions held by Mr. McArthur in New York during the week of Feb. 2, are orchestra men from New York, Baltimore, Philadelphia, and other cities. William Stone, a member of the first violin section of the Pittsburgh Symphony, has served as concertmaster.

Also participating in the Festival are the Columbia Children's Chorus (composed of 300 youngsters from the public schools), the South Carolina State-Wide College Chorus (a group of 200 drawn from the glee clubs of fifteen colleges and universities visited by Mr. McArthur), and the Columbia Choral Society (a mixed adult chorus of 150 voices).

For the opening concert of the Festival on Feb. 23 Richard Crooks was to have been the soloist, but was compelled



Edwin McArthur

to cancel his appearance at the last moment because of a severe cold. Taking over the entire burden of the program on short notice, Mr. McArthur and the orchestra scored a brilliant success, the conductor's new seating arrangement for the players enlisting special comment for the acoustical improvements. The program included Schubert's 'Rosamunde' Overture, the Beethoven First Symphony, the 'American Suite for Strings' of Charles Wakefield Cadman, Wagner's 'Siegfried Idyll', and Tchaikovsky's 'Romeo and Juliet' Overture. At the start of the concert, Burton Morris, manager of the Festival Association, read a congratulatory telegram from Walter Damrosch.

#### Guild Honors Conductor

The following day, Feb. 24, Mr. McArthur was honored at a tea in the Crystal Room of the Hotel Columbia, tendered by the Women's Guild of the Music Festival Association. The conductor addressed the group on the importance of women in the development of American music. On March 2, Mr. McArthur was the guest of the local Rotarians.

On March 4, a Youth Concert was presented, with the Children's Chorus in excerpts from 'Hansel and Gretel' and Kienzl's 'Evangeliman', and with Mary Beeson, a young pianist from Due West, S. C., performing the Weber 'Concertstueck'. Miss Beeson was one of thirty-one contestants vying last year for the Columbia Music Festival Award, a cash prize of \$300 together with this appearance with the Southern Symphony. The March 4 program also included the Weber 'Freischütz' Overture, Bizet's 'L'Arlésienne' Suite, and the Tchaikovsky Fourth Symphony. The birthday of Guy Hutchins, librarian and French horn player of the orchestra occurred on March 12. For the occasion Mr. McArthur rehearsed the orchestra secretly in a waltz by Mr. Hutchins and sprang the performance of it as a surprise, handing over the baton to Mr. Hutchins. The March 12 program also included the first public performance of the 'Sinfonia for Strings' by Irving Rabinowitz, a young protege of Roy Harris, who had worked under Mr. McArthur in the New York NYA Symphony. Beethoven's 'Leonore' Overture No. 3, Haydn's 'London' Symphony, Saint-Saëns's 'Danse Macabre', and the Prelude and Love Death from Wagner's 'Tristan und Isolde', were also heard, as was another work by an American composer, Mary Howe's 'Spring Pastorale'.

On March 13, Mr. McArthur and the

orchestra appeared in Hartsville, under the auspices of Coker College, their program comprising the 'Rosamunde' Overture, the Beethoven First Symphony, Cadman's 'American Suite', the 'Tristan' Prelude and Love Duet, and the 'Romeo and Juliet' Overture. On March 17, a special afternoon concert was presented by the Festival Association for the school children of New Hanover County. The concert, given in the auditorium of New Hanover High School in Wilmington, North Carolina, was under the sponsorship of the local Parent-Teachers Association. The program repeated the Cadman 'American Suite', and offered also the Overture to 'Mignon', Schubert's 'Unfinished Symphony', the Dream Pantomime from 'Hansel and Gretel' and the Overture to 'Tannhäuser'. The same evening an adult concert was presented in Wilmington on the Community Concerts Series. The Rabinowitz 'Sinfonia for Strings' and Mary Howe's 'Spring Pastorale' were heard again at this time, as were the 'Leonore' Overture No. 3, 'Danse Macabre', the 'Tristan' Prelude and Love Death, and Tchaikovsky's Fourth Symphony.

On March 20, Mr. Crooks made his postponed appearance, singing two groups of songs with the Orchestra on a program which offered also the 'Fingal's Cave' Overture of Mendelssohn, the Schubert 'Unfinished' Symphony, the Prelude to the First Act of 'Die Meistersinger', and the Polovetzian Dances from 'Prince Igor'.

## LOS ANGELES HEARS SAN CARLO COMPANY

### Gallo Presents New Singers in Series of Ten Operas—Group Goes on Tour

LOS ANGELES, March 20.—The San Carlo Opera Company departed on March 7 after ten financially successful performances in the Philharmonic Auditorium and having presented several new singers. Because of the dearth of opera in Southern California and of an Italian colony that expresses its love by attendance, Fortune Gallo's travelling opera is hailed with enthusiasm.

Carlo Peroni led an orchestra augmented with Philharmonic men and rehearsed his well routined company carefully for every performance. Grace Panvini, the new coloratura, made an auspicious debut in 'Rigoletto' and followed it with an excellent performance of the doll in 'The Tales of Hoffmann' and a creditable mad scene in 'Lucia'. Her voice is beautiful and skillfully managed.

#### Young Singers Appear

Carlo Morelli, baritone, was heard in prominent roles this year and distinguished them vocally and histrionically. Mobley Lushanya, looking beautiful, made her best impression as Mimi. Without doubt Lucile Meusel's Violetta and Martha were the most finished performances of the season. Young Eugene Conley, new tenor, made his best impression in the 'Tales' and as the Duke in 'Rigoletto'. His voice, though small is of attractive calibre and he is personable. Richard Wentworth of Louisiana substituted for Harold Kravitt, who was ill. The fine-voiced bass, Jerome Hines of Los Angeles, sang the part of Ramfis at a day's notice. The American singer, Louise Warren, disclosed an excellent voice in the role of the priestess in 'Aida'.

ISABEL MORSE JONES.

## RICHMOND TO SUPERVISE NCAC IN NEW ENGLAND

**Boston Impresario to Manage Activities of National Concert and Artists Corporation**

Alfred H. Morton, president of the newly-organized National Concert and Artists Corporation, and Marks Levine, director of NCAC's Concert Division, announce the appointment of Aaron



Aaron Richmond

Richmond to the supervision of the concert activities of all their artists in the New England states.

Mr. Richmond is known to Bostonians as the impresario of Symphony Hall's successful Celebrity Series, and as the local promoter of such outstanding companies as the Ballet Theatre and the Philadelphia Opera Company. His new position gives him the continued direction of all the New England engagements of such artists as Kreisler, Rachmaninoff, Feuermann, Rubinstein, Marian Anderson, and Gladys Swarthout, who are under the exclusive management of the National Concert and Artists Corporation, and, through his booking affiliation with NCAC, of S. Hurok.

## PLAN ANNUAL FESTIVAL TO BE HELD IN LINDSBORG

**'Messiah' to Be Sung for 173rd Time—Noted Artists to Be Heard as Soloists**

LINDSBORG, KANS., March 20.—The sixty-first annual 'Messiah' Festival will open on the afternoon of March 29. The Bethany College Oratorio Society of 500 voices under Dr. Hagbard Brase, with Arvid Wallin as accompanist, will sing 'The Messiah' for the 173rd time. The same work will be given again on April 5. On April 3 the Bach 'St. Matthew Passion' will be sung. The Bethany Symphony, an organization of sixty members, under the leadership of Joseph Kirshbaum, will assist in the performance of both works.

The following soloists will appear in oratorios and recitals: Hilda Ohlin, soprano; Ellen Repp, contralto; Alfred Hopkins, tenor, and Foster Miller, bass.

Joseph Szigeti will give a recital on April 5. During the week there will be recitals by the visiting artists; the Bethany Band, Symphony and a cappella choir will be heard in concerts. Auditions offering \$840 to talented music students will be a feature of the festival.

Music Maintains Morale! Music Must Go On!



## Ruminations of a Part-time Critic

(Continued from page 12)

Berwyk further opinionated that the small-bore reviewers, when planted in a "musically active town," got to hear the musical productions of more Class C musikers, members of clubs eager to play, church musicians and cantata singers, than their high-toned colleagues in the upper strata cities. Thus they are less inclined to be ivory-tower observers. Such musical efforts, he averred, have the same relation to Carnegie Hall as amateur acting has to Broadway, or what is left of it.

### Never Lambast a Local Thriller

"It is this sort of fare that keeps me young and sympathetic," he smiled, "and prevents me from becoming too critical. In my parish it's all right to use an axe on a visiting coloratura, but as regards home town talent the criticism must be more subtle. Indeed, I never lambast a local thriller. If the performance is too rancid to merit analysis, I simply ignore it. If the hard-working damsel sings four songs, and two of them are fair—they'll rarely be good—and the other two are poor, which is the reasonable average, I select a few choice words for the two fair

ones and fail to mention the others. Those of my readers with brains will understand; and those who haven't brains will think lack of space prevented



What the critic does when on personal pleasure trips is his own private business

mentioning everything. The singer is pleased, pastes the clipping in her scrap book, and you see, everybody's happy. And I feel refreshed when I get back to my regular job."

## Dance Forms as World Travelers

(Continued from page 9)

no less than 159 Persian-Turkish songs with the inscription 'Ser-a-band' and the etymologist Diez derives the word from the Persian, where 'Serband' is a kind of song. But Sachs doubts that the dance came from Arabia, for about the Seventeenth Century, when the Sarabande became popular, the influence of Arabian culture in Spain was supposed to have died out. One must, however, reply to this that certain customs of old Arabian origin have persisted to this very day in Spain. Frequently they have taken on Christian garb, as in the Easter procession in Grenada and Sevilla, and the Andalusian Church dances, etc. Why, then, should not old Moorish dances have survived until the Seventeenth Century? The name is certainly indicative. Against this stands the testimony of many writers who consider the Sarabande and the Chaconne as the same and give as the country of their origin "New Spain", by which one understood in the Seventeenth Century, Yucatan. Sachs finds it also symptomatic that in Guatemala there is a kind of flute called Zarabanda. I believe that the Sarabande was originally an Arabian dance, that it was introduced by the Spaniards of Conquistador time in the West Indies, and from there re-imported with the Indian modifications into Spain.

### The 'Yaravi' and Sarabande

This recalls, incidentally, another American Arabian connection, the laments of the Indian population of the Quichoa. The descendants of the Inca Indians of Peru belong to the most interesting musical products of this unusually musical tribe. Albert Friedenthal reports in his book on 'Musik, Tanz und Dichtung bei den Kreolen Amerikas' that the music of the native Indians incited very little interest on the part of the Spaniards with the exception of these very Quichoas. The laments of the Quichoas are called 'Yaravi', an Indian

Conquista period who must have still known it were reminded of the 'Ya Rabi' of the Moors when they heard the laments of the Inca Indians? Undoubtedly it was they who gave these songs the name Yaravi, a fact which was forgotten in the course of time when the word was lost in Spain. We find here the remarkable case that the Creoles consider the word Ya Rabi to be Indian, the Indians, however, consider it to be possibly Spanish.

A word about the tempo of the Sarabande. In the Seventeenth and Eighteenth Century it was taken slowly. Only rarely is rapid tempo prescribed, but the solemn pace, the rhythmic evenness of this in classical times rather slow dance has long been an expression of the Grandezza and dignity of the Spaniard. In spite of this the Sarabande, according to the testimony of the Jesuit historian Juan de Mariana (1536-1623), was originally supposed to have been a lascivious dance with indecent gestures. Is it possible that there was a connection between it and the stomach dances of primitive people which were undoubtedly performed in the Orient and by the Incas? At any rate, also the 'Yaravis' are very slow and often prefer the accentuation of the ordinarily weak beat, just as in the case of the Sarabande.

In conclusion I should like to point out that Indian dances and music have at times come directly to Europe without the mediation of the Spanish sailors, and that in the Seventeenth Century Indian dances

## Emmanuel Chabrier, Irishman of France

(Continued from page 8)

in very beautiful verse by Catulle Mendès, who was intimately associated with Wagner; and I can say that whatever faults it may have, 'Gwendoline' has certainly the quality of being the joint work of two fanatical admirers of this genius."

### The Halcyon Years

During the next three years 'Le Roi malgré lui' and 'Gwendoline' were given at Karlsruhe, Leipzig, Dresden, Munich, Stuttgart, Dusseldorf and Cologne; but not in Paris. Chabrier received a congratulatory letter from Cosima Wagner, was fêted wherever he went and was held to be the most talented of modern French composers. "You can imagine what Enoch (the publisher) thinks of himself," we read in a letter to the singer, Ernest van Dyck: "To have two acts played under such ideal conditions and by a man of the stamp of Mottl! My God, I shan't get over that! And if it's successful, won't they pull a face at the Théâtre de

were even included in court ballets. In the Special Issue (February, 1941) of this periodical I reported about the Indian mask costumes of the great Italian theater architect, Ludovico Burnacini, whose masques for the different 'Balletti d'Americani' and 'Balletti d'Indiani' were produced at the court of Leopold I in Vienna in the year 1660. But already in the court of Louis XIII at the performance of the 'Ballet de la Douairiere de Bilbahaut' an 'Entrée de la Musique de l'Amerique' was presented. The illustration given to us of this scene shows clearly that American, Spanish, and Oriental music were considered as about one and the same thing. More interesting, however, is the etching, supposedly after an oil painting from the French work 'Suite de l'Histoire des choses plus mémorables advenues en Maragnon des années 1613 et 1614 II', the author of which is Yves d'Evrens, père, that is to be found in the New York Public Library. "Before his most Christian King Louis XIII", at that time only twelve years old, the savages of the island of Maragnon performed a native dance. Characteristic are the gourds used to accentuate the rhythm. Unfortunately this music has not been preserved, but we understand that the King later delighted to have exotic and American ballets performed. The contribution of America to the Baroque dance and to the development of dance music thus seems to be much more ancient than has been assumed.

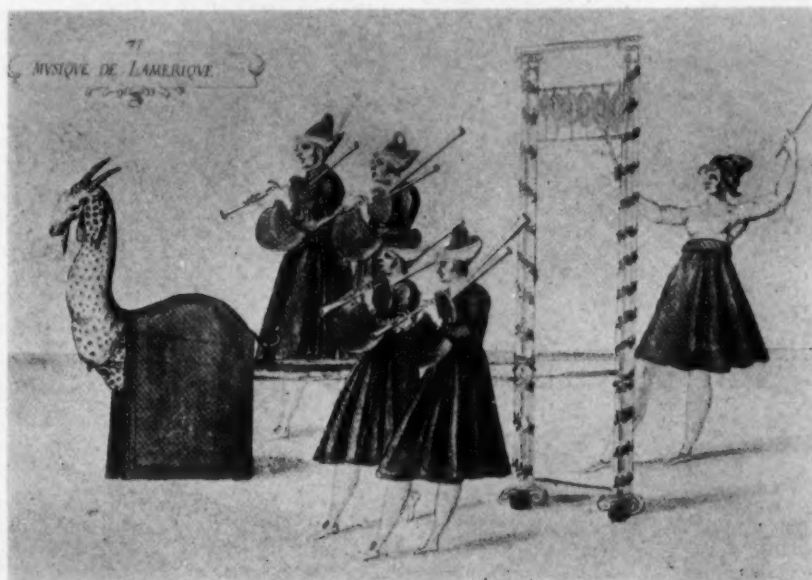
la Monnaie (in Brussels) when they see how easily they have played into the Germans' hands! They will play it in Paris before long. But let us not hurry. Karlsruhe first!"

But this preference for the operatic stage in Germany was due to no lack of patriotism. In a letter of December, 1887, Chabrier writes to Mottl:

"Of course, I love my poor, dear Paris. But we have only got two theatres here; one for 'La Juive' and the other for 'Haydée'. Now and again, as if they were throwing a bone to a dog, they give a couple of scenes of ballet to some poor devil of a composer, and this year it was old Ambroise Thomas who got them. That wasn't at all funny! It's impossible to earn the merest livelihood unless you turn your hand to operettas, and then after about ten years you can retire with a fortune. But as for the lyrical drama, well, if you haven't got any money you can go and whistle. . . . But I have got courage and this year, thanks to you, I shall have still more. My efforts will not have been in vain, for you have accepted my dear little score which in my country they found *unprepossessing* and *confused*. They don't like music much here; they have not enough *discernment*."

On this last point Chabrier has been proved wrong—a thousand times wrong. Clearly, his success in Germany was not due to any appreciation of his Gallic sprightliness, but to that very surrender—via Mendès—to Wagner which marks his downfall. Only in his last years does he seem to have realized the falseness of his position. "Of course, the music I am writing will be my own, *really my own*," he protests to Ernest van Dyck about Briseis: "I don't know whether it will be French, but most certainly it will not be German. I want to belong to my own country, that's my first duty. I am trying to inoculate myself with the *aesthetic* of, you know—the man of bronze, but not with his music, never, for *that is his* and we should steal from no one, even though we remain poor (but honest)."

But it was too late. 'Briseis', no more than 'Gwendoline', has nothing recognizably French. And it was left to another to lead the revolt. A story goes that at the very time 'Gwendoline' was filling the opera houses of Bavaria and Saxony, the young Debussy came to Catulle Mendès with two acts of an opera; it was 'Rodrigue et Chimène', on another libretto by the arch-Wagnerian. "Here, this job is not for me," he said curtly; and he tore it up.



Entrance of the Music of America. From a Drawing in the Louvre

Music Maintains Morale! Music Must Go On!



## SYMPHONY PLAYS AMERICAN WORKS

### Two New Pieces by Levant Led By Burgin — Koussevitzky Returns—Posselt Heard

BOSTON, March 16.—During Dr. Koussevitzky's absence in New York, Richard Burgin continued as conductor of the Boston Symphony and on March 2 offered the fifth of the supplementary programs which occur on Monday evenings and Tuesday afternoons. Jean Bedetti, first 'cellist of the orchestra was the soloist and the program was as follows:

'Overture 1912' .....Levant  
(First performance in Boston)  
'Dirge' .....Levant  
(First performance in Boston)  
Concerto in D Minor for Cello and orchestra Lalo  
Symphony No. 1 in E Minor, Op. 39 Sibelius

Having recently conducted the Sibelius at the Friday-Saturday concerts, it was appropriate that Mr. Burgin should offer this superb work to the patrons of the supplementary series, a procedure in line with the program building policies of Dr. Koussevitzky himself. Mr. Burgin gave an eloquent reading of the work at the Friday concert, but his projection of it at the Monday night concert was superior in many respects. The orchestra was better unified and the conductorial hand firmer, yet withal, there was in addition a certain relaxed quality which allowed a less feverish interpretation of the music. It was received with great enthusiasm.

When, upon occasion, one of the members of the orchestra steps forward as soloist, listeners suddenly realize the calibre of the individual members of the orchestra who week after week present notable concerts as routine business. Although Mr. Bedetti has appeared as soloist with our orchestra upon many occasions, he has seldom played with a better sense of style or a better appre-

ciation of the acoustical qualities of the hall. Mr. Burgin furnished an unusually sympathetic orchestral background, and the audience gave unmistakable evidence of its enjoyment.

#### Levant Present to Hear Own Works

Mr. Burgin's quest for new works led him to Oscar Levant. His inquisitiveness betrayed him upon this occasion, and while there was considerable applause for the items offered, one felt it to be less for the music itself than for the conductor and orchestra who collaborated in presenting the difficult but uninteresting scores. Mr. Levant was present to hear what appeared to be an excellent performance of his works; certainly he owes Mr. Burgin a debt of considerable magnitude.

The eighteenth pair of programs in the regular week-end series of concerts by the orchestra were conducted by Dr. Koussevitzky, with Ruth Posselt (Mrs. Richard Burgin) as violin soloist. The program:

'Scythian' Suite, 'Ala and Lolli', Op. 20 Prokofieff  
Concerto for Violin and Orchestra.....Barber  
(First performance in Boston)  
Symphony No. 7 in A, Op. 92.....Beethoven

Again at this concert we were reminded of the tonal distance which audiences in general have undoubtedly travelled since the first performance in Boston of Prokofieff's 'Scythian' Suite in 1924, and while the Suite cannot yet be termed "melodic" (we have not got that far in our musical thinking) it can make its appeal more definitely through

Madeline Meredith was the accompanist and the program contained works by Handel, Rosa, Mazzaferata, Cesti, Grieg, Debussy, Fourdrain and others. Mrs. Bachmann also sang the 'O don fatale' aria from Verdi's 'Don Carlos', and the seldom heard traditional song of France 'Femmes, battez vos Marys' arranged by Bax.

The Harvard Glee Club, G. Wallace Woodworth conductor, joined by the Radcliffe Choral Society, presented their annual concert of lesser known choral works in Sanders Theatre (Cambridge). The program included the Mozart Cantata, 'Regina Coeli' (K.108), the Palestrina Missa, 'O Admirabile commercium', choruses from Cherubini's Requiem in C Minor, Normand Lockwood's 'Out of the cradle endlessly rocking', Elliott Carter's 'The Defense of Corinth' (Mr. Carter is Harvard '30), choruses by Offenbach, Choralés by Bach and some Folk Songs arranged by Dvorak and Robert Delaney.

#### Isabel Westcott Sings in New Haven, Conn.

Isabel Westcott, contralto, was the guest artist at the Women's Federation meeting at the First Congregational Church in West Haven, Conn., on Feb. 28. Signe Luerig was at the piano. On March 9 Miss Westcott was the guest soloist at the New Haven D.A.R. gala held in the Medical Association Building in New Haven.

## Boston

By GRACE MAY STUTSMAN



Oscar Levant

tonal color and of course, through its rhythmic complexities. It is probably the last named which commend it to most listeners; certainly anyone with imagination could scarcely remain passive during such a superlative performance as that which Dr. Koussevitzky offered. It was the experienced hand playing a superb instrument.

At the Berkshire Symphonic Festival last year, Miss Posselt introduced Mr. Barber's Concerto which at that time made a very favorable impression. In Symphony Hall the work was even more successful, as its lyrical characteristics are better revealed within the confines of four walls. The composer provides rhythmic contrast by concluding the Concerto with a Moto Perpetuo in much the same vein as that with which Chopin concluded his B Flat Minor Piano Sonata, but Mr. Barber carries his ideas forward in more extended form to provide the brilliant and exciting climax to his opus. Miss Posselt again gave an excellent performance and with Mr. Barber, took several bows.

The customary polish was evident in Dr. Koussevitzky's reading of the Beethoven Seventh, with special emphasis perhaps, upon the performance of the incomparable second movement.

### THIEDE CONDUCTS WOMEN'S ORCHESTRA

#### David Glazer Plays Mozart Clarinet Concerto—Sibelius Suite Performed

BOSTON, March 15.—In Jordan Hall the Women's Symphony, Alexander Thiede conductor, presented its third concert of the season, with David Glazer as soloist in the Clarinet Concerto by Mozart. The program also offered the Bach-Hagopian Prelude in G Minor, 'Pelléas and Mélisande', Op. 46, by Sibelius; 'From the North Shore', Two Sea Pieces by Joseph Wagner, for string orchestra in a first performance, and the Symphony No. 5 in B Flat by Schubert.

This was obviously a program not of the ordinary mill run of orchestral works. The Sibelius Suite, for instance, has never been offered by a major orchestra here in Boston, to the best of our knowledge. It deserved a hearing, especially as Sibelius as a symphonic composer is championed by Dr. Koussevitzky. The Sibelius of the 'Pelléas and Mélisande' Suite however, is not that of the heroic symphonies. Viewed dispassionately, the work reveals imagination and inventiveness; it proved rather a handful for the Women's Symphony, but in general, the orchestra rose to the task with commendable ability.

#### Wagner Music Performed

Mr. Wagner's two pieces were given a faithful performance and while they revealed the composer's familiarity with the resources of the strings, they did not offer anything which stamped them as essentially "sea pieces." The composer was present to take a bow.

The most rewarding music of the evening was that of Mozart and Schu-

bert. The orchestra provided an excellent background for the Concerto, and Mr. Glazer, who is identified with the Longy School, gave a poetic performance of the difficult work. His breath control was near perfection and his accomplishment of the long, finely turned legato phrases was a delight. A little more decisiveness, one might almost say aggressiveness, would considerably point up his performance. He was enthusiastically applauded and returned for several bows. Into the Schubert the orchestra put its full quota of effort and the result was good.

### CIVIC SYMPHONY GROUP CONDUCTED BY WAGNER

#### Michael Power, Soloist with Orchestra in Mendelssohn Concerto—Copland Overture Played

BOSTON, March 16.—The Boston Civic Symphony, conducted by Joseph Wagner, was heard in Jordan Hall, with Michael Power, pianist, as soloist. The program included the Prelude and Fugue, Op. 13, by MacDowell, with orchestration by Joseph Wagner in a first performance; 'An Outdoor Overture' by Copland, in a first performance in Boston; The Concerto No. 1, Op. 25, for piano and orchestra, by Mendelssohn, and the Symphony No. 5, by Beethoven.

According to program notes made by Mr. Wagner, the Copland item was written in 1938 for performance by the orchestras of the High School of Music and Art in New York. It will scarcely be attempted by other than specialized orchestras with a personnel of high school age. Even as Roy Harris attempted to write for high school consumption, so Mr. Copland has also attempted to serve this group. Neither gentleman has succeeded well. Mr. Copland's music is vigorous and would doubtless appeal to the emotions of an exuberant group of youngsters, but the technical difficulties of his work preclude anything approaching an adequate performance of it by the average high school orchestra, and for such groups there is a definite need for suitable material. Even Mr. Wagner's own group did not give too expert a performance, and these players may be said to be seasoned in the sense of having had experience and training.

The orchestration of the Prelude and Fugue by Edward MacDowell did it scant service, although it showed Mr. Wagner as familiar with the sonorities of the orchestra, and the work was seemingly well performed. The Mendelssohn, on the other hand, was in key and gave the orchestra an opportunity to reveal a satisfactory background for the pianist, whose clarity in phrasing and virility of touch brought sparkle to the ancient but tuneful work. The audience applauded him warmly and he returned for a number of bows. A vigorous performance of the Beethoven Fifth closed the program and it too, was heartily applauded.

#### American Ballad Singers Return

The American Ballad Singers, led by the composer-conductor Elie Siegmeister, return to New York on March 27 after a five-weeks concert tour covering 7,500 miles through twenty-one states. The group is composed of Ruth Fremont and Helen Yorke, sopranos; Rebekah Crawford, contralto; Thomas Edwards, tenor; Emile Renan, baritone, and Earl Waldo, bass.

Music Maintains Morale! Music Must Go On!

## RUBINSTEIN CLOSES RICHMOND SERIES

### Pianist Plays in Symphony Hall —Swarthout Sings for Morning Musical Audience

BOSTON, March 20.—In Symphony Hall, Artur Rubinstein, pianist, gave a recital which marked the close of the Aaron Richmond events there for this season. A large audience applauded the pianist who offered a program which included the Beethoven Sonata Op. 57, a group each by Brahms and Chopin, the Poulenc 'Mouvements Perpetuels' written in 1919, the Forlane from the Ravel Sonatine, a Falla item and an arrangement dedicated to Mr. Rubinstein of the Stravinsky Suite from 'Petrushka'. Mr. Rubinstein's performance was marked more by vigor and technical brilliancy than by finesse.

Among the vocalists, Gladys Swarthout was heard in the final concert of the 1941-42 series of Morning Musicales at the Hotel Statler. Lester Hodges accompanied the singer who offered songs by Handel, Tabuyo, Pittaluga, Kingsford, Griffes and others, and arias from 'Mignon'. Miss Swarthout was warmly applauded by a capacity audience.

At the Women's City Club Gladys Bachmann, contralto, gave a debut recital before an applauding audience.



## FEUERMANN PLAYS UNDER ORMANDY

McDonald's 'Chameleon' Variations Given at Youth Event  
—End Three "B's" Cycle

PHILADELPHIA, March 16.—Appearing as soloist and shining in that role at the Philadelphia Orchestra's concerts of March 6-7-9 was the noted 'cellist, Emanuel Feuermann, his artistry winning prolonged tributes. The program, conducted by Eugene Ormandy, listed:

Concerto in A Minor.....Vivaldi-Cailliet  
Concerto in D, for Cello and Orchestra...Haydn  
'Don Quixote'.....Strauss

Supremely fine was Mr. Feuermann's performance of the solo part in the ingratiating Haydn Concerto (attributed by some musicologists to Haydn's contemporary and associate, the 'cellist, Anton Kraft). A complete command of technique was accompanied by a securely produced and beautifully controlled tone and by an informed musicianship of a superior order. Neatly framed and balanced was the accompaniment provided by Mr. Ormandy and the orchestra.

'Don Quixote' was set forth in a manner that illustrated Mr. Ormandy's keen grasp and understanding of the score. Mr. Feuermann played the solo 'cello passages with expertness and style and the equally important viola solos were skillfully sounded by Samuel Lifschey, the orchestra's principal violist. Alexander Hilsberg, concertmaster, Charles Gusikoff, tenor tuba, and other instrumentalists were singled out by Mr. Ormandy for a bow and the orchestra was also called on to acknowledge the ovation. The Vivaldi music would have been better served had its performance accorded with or approximated the original instrumental requirements.

March 11 brought the fourth in this

season's Concerts for Youth with a Harl McDonald's 'Chameleon Variations' played for the first time here, the work, presenting treatments of a theme in the styles of various composers from Monteverdi to Stravinsky, illustrating structural ingenuity and idiomatic versatility. Dr. McDonald discussed and conducted his composition which was written last year and initially performed in New York at one of the concerts in connection with the celebration of the fiftieth anniversary of Carnegie Hall.

The remainder of the evening was under the guidance of Mr. Ormandy. Prokofiev's deftly fashioned and good humored 'Classical Symphony' was tendered a reading which affirmed the enduring qualities and merits of the music. Bloch's 'Schelomo' engaged in the 'cello solo passages, nineteen-year-old David Soyer, who appeared as a winner in the Youth Concerts Soloists' Auditions. He demonstrated good present talents and promise for the future and was roundly applauded. There were also the Polka and Fugue from Weinberger's 'Schwanda' and the customary community sing.

Ending a three "B's" cycle, Mr. Ormandy and the orchestra at the concerts of March 13 and 14 were in top form for a program which embodied:

'Coriolanus' Overture.....Beethoven  
'Brandenburg Concerto' No. 5, in D.....Bach  
Sari Biro, Piano; Alexander Hilsberg, Violin;  
William Kincaid, Flute  
Symphony No. 1, in C Minor.....Brahms

The dramatic values of the Overture were justly defined in a forthright interpretation and the presentation of the 'Brandenburg Concerto' might be cited as exemplary in accent, clarity, balance,

and dynamic compass, the performing ensemble numbering about thirty. Making her Philadelphia debut the young Hungarian pianist, Sari Biro, showed marked dexterity and real musical inclination in the enunciation of the Concerto's keyboard passages while Messrs Hilsberg and Kincaid admirably encountered their parts. Prolonged applause was tendered the three soloists.

As for the Symphony, Mr. Ormandy was never in happier estate as conductor, leading his responsive forces in an illuminating evocation of the grandeur, beauty, and strength inherent in the score with the climax reached in a resplendent execution of the finale.

## METROPOLITAN ENDS OPERATIC SEASON

'Carmen', 'The Island God' and  
'La Bohème' Heard by  
Large Audiences

PHILADELPHIA, March 20.—As the penultimate offering in its Philadelphia series the Metropolitan Opera Association presented 'Carmen' before a capacity audience on March 3. Sir Thomas Beecham conducted.

Lily Djanel appeared in the title-role. Raoul Jobin as Don José; Licia Albanese, Micaela, and Leonard Warren as Escamillo.

Gian-Carlo Menotti's 'The Island God' and Puccini's 'La Bohème' made up a double bill for the final evening of the series on March 10, with Ettore (Continued on page 38)

### Concert Management: Willard Matthews 333 East 43rd Street, New York Presents for Season 1942-1943



Earl  
**ASHCROFT**  
Baritone



James  
**de la FUENTE**  
Violinist



Emily  
**GOTH**  
Soprano



Gertrude  
**HOPKINS**  
Harpist



James  
**MONTGOMERY**  
Tenor



Thomas  
**RICHNER**  
Pianist

### STUYVESANT TRIO



Dorothy De Lay  
Violinist  
•  
Helen Brainard  
Pianist  
•  
Nellis De Lay  
'Cellist

## BRAHMS FESTIVAL SERIES CONCLUDED

Philadelphia and WPA Orchestras, Budapest and Perole Quartets, Noted Soloists, Festival Chorus and Instrumentalists Participate in Programs of Wide Variety

PHILADELPHIA, March 18.

A PHILADELPHIA Orchestra Brahms program consisting of the 'Academic Festival' Overture, the Symphony No. 3, in F, and the violin Concerto in D, with Eugene Ormandy conducting and Efrem Zimbalist as soloist, and a Pennsylvania WPA Symphony Brahms list, comprising the Symphony No. 1, and the piano Concerto No. 1, with Guglielmo Sabatini conducting and Karl Zapf as soloist, at the regular concerts of these organizations on Feb. 27-28 and March 1, heralded the awaited Philadelphia Brahms Festival and a notable and comprehensive series which exemplified the variety and richness of the creative genius of the great composer.

With Mr. Ormandy as honorary music director and adviser and sponsored by the Philadelphia Festivals Society, Henry S. Drinker, president, and James Allan Dash, musical director, there were six official programs which engaged artists and ensembles commensurate with the high aims and purposes of an effort which takes its place as of prime importance in this city's

present season as well as a significant achievement in its general musical and cultural annals.

One of the finest of the festival offerings was the chamber-music recital by the Budapest String Quartet which opened the series in the Academy of Music Foyer on March 2 with several hundred Brahms devotees present. The lofty standards and remarkable co-ordination which have justly earned the group distinction were fully authenticated in rewarding and vital readings of the Quartet in A Minor, Op. 51, No. 2; The String Quintet in G, Op. 111, and the Quintet for Clarinet and Strings, Op. 115. In the Quintets the respective and excellent assisting artists were Nicholas Harsanyi, violist, and Bernard Portnoy, principal clarinetist of the Philadelphia Orchestra.

In the Foyer on March 3 there was a Lieder recital with particular interest centering in the beautiful and rarely-heard Two Songs ('Gestillte Sehnsucht' and 'Geistliches Wiegenlied') for contralto with viola and piano, Op. 91. Ruth Kisch-Arndt, contralto, proved a vocally congenial and sensitively perceptive interpreter while the viola and piano parts were admirably phrased by Mr. Harsanyi and Leo Rosenek. Mme. Kisch-Arndt also sang expressively in 'Die Mainacht', 'Sapphische Ode', 'Das Mädchen', and other representative works.

The evening presented as co-artist, (Continued on page 38)



## JEANETTE MACDONALD TO CONCERTIZE IN FALL

Soprano Will Appear in Eastern States  
in September and October  
Series of Concerts



Jeanette MacDonald

Jeanette MacDonald, soprano of concerts, radio, and the movies, will make a concert tour through Eastern states during September and October, according to her manager, Charles L. Wagner. Beginning about Sept. 20, Miss MacDonald will sing in eighteen cities radiating from Washington, D. C., where she will make her temporary home while her husband, Lieutenant Gene Raymond of the Army Air Corps, is stationed there.

Miss MacDonald will have as accompanist Giuseppe Bamboschek. She has given her services for two big benefit concerts in San Francisco and Los Angeles, the proceeds of which revert to the American Women's Voluntary Service. Her latest film, 'I Married An Angel', in which Nelson Eddy is again her leading man, is just being released throughout the country. She is scheduled to begin production on a new film on April 1. After this, she will join her husband in Washington, remaining until the opening of her concert tour. Arrangements for the tour are being completed now by Mr. Wagner.

## CIVIC MUSIC ASSOCIATION TO CONTINUE IN VALLEJO

California Community Supports Group  
In Spite of War—Tuminia and  
Thomas to Be Heard

VALLEJO, CALIF., March 20.—In spite of blackouts, tire rationing, a shortage of gasoline, and all the other exigencies that war has brought to the Pacific Coast area, the Civic Music Association here goes right ahead presenting its concerts to a membership of well over a thousand. The membership campaign was conducted just before the attack on Pearl Harbor, and the citizens of this community have been most grateful to have had the solace of great music as presented in our concerts.

The Civic Music course was opened

by the Trapp Family Singers. Carmen Amaya, with her group of gypsy dancers and guitarists, recently appeared. Yet to be heard are Josephine Tuminia and John Charles Thomas. Judge John J. Bradley, president of the association, announced that this course is one of the best ever to be presented here and that the Civic Music Plan will insure equally fine artists being presented in the future.

## BACH EVENTS SCHEDULED BY FESTIVALS SOCIETY

James Allan Dash to Conduct Cantatas,  
Mass in F, and Motet—En-  
sembles Announced

PHILADELPHIA, March 20.—The Philadelphia Festivals Society forecasts its annual two-day Bach Choral Festival for May 7 and 8. As formerly, sessions will take place in Saint James's P.E. Church in central Philadelphia. Three programs are planned with James Allan Dash as conductor, soloists to be announced, the Philadelphia Bach Festival Chorus of 150, the Philadelphia Opera Company Orchestra, organ, and harpsichord.

Listed for performance are Cantatas No. 207, 'Ring Out All Ye Trumpets', No. 78, 'Jesus By Thy Cross and Passion', No. 198, 'Ode of Mourning', No. 140, 'Sleepers Wake', No. 25, 'There Is Naught of Soundness', No. 23, 'Thou Very God and David's Son', No. 27, 'Who Knows How Near Is My Last Hour', No. 63, 'Christians Mark Ye Well This Day', No. 47, 'Who Himself Exalteth', No. 104, 'Thou Shepherd Bountiful', No. 50, 'Now Hath the Hope and the Strength'. Also scheduled are a Mass in F and the Motet, 'Praise Ye the Lord'. The cantatas are to be sung with English texts translated by Henry S. Drinker, president of the Festivals Society.

## Under New Management

Rose Dirman, American lyric soprano, will appear under the management of Charles L. Wagner. Miss Dirman has been twice soloist at the Berkshire Festival and with the Boston Symphony in its home city. She has appeared frequently in recent years as soloist with choral groups at festivals and oratorio performances, and has a notably large repertoire in this field. Miss Dirman has also been heard



Rose Dirman

in recitals in New York and in other musical centers.

## Eddy Sings in Toledo

TOLEDO, O., March 13.—Both the Toledo Symphony Society and Nelson Eddy benefited through the baritone's recent appearance in the local Paramount Theater. Four thousand persons

crowded to hear and see Mr. Eddy on March 2. Assisting Mr. Eddy was Theodore Paxon, pianist. Mr. Eddy offered a colorful and varied program. M. B.

## ANNUAL MONTREAL FESTIVALS PLANNED

Beecham to Conduct Orchestra  
and Choral Ensembles —  
Soloists Listed

MONTREAL, March 20.—The Montreal Festivals of 1942 will be held on April 14, 17, 26 and 28 under the baton of Sir Thomas Beecham. Soloists will be Norman Cordon, bass; Rose Dirman, soprano; Betty Humby, pianist; Raoul Jobin, tenor; Kenneth Neate, tenor; Robert Nicholson, baritone; and Ludmilla Pitoeff, narrator. Assisting ensembles will be the Disciples de Massenet, Charles Goulet, conductor; the Elgar Choir, Berkeley Chadwick, conductor, and the Montreal Festivals orchestra.

On April 14 in the College Chapel at Saint Laurent, Brahms's 'Requiem' will be sung and Dvorak's 'Stabat Mater' will be given on April 17. At His Majesty's Theatre on April 26, Mozart's Concerto No. 24 in C Minor will be played and Prokofiev's 'Peter and the Wolf' performed. Gounod's opera, 'Romeo and Juliet', will be produced under the direction of Dr. Herbert Graf, at the St. Denis Theatre on April 28. The Festivals will be under the patronage of His Excellency the Governor General and H.R.H. the Princess Alice, Countess of Athlone. The honorary president of the Festivals is Hector Perrier, and the president, Mme. Athanase David.

## Suzanne Sten Honored in Minneapolis

Suzanne Sten, mezzo-soprano, after her recital for the Thursday Musicales in Minneapolis, Minn., on Jan. 29, was made an honorary national member of Sigma Alpha Iota. The ceremony was conducted by the national officer of the fraternity, Mr. Wilson. Miss Sten has appeared as guest artist on the radio feature 'Great Moments in Music' and will again be heard on that program in excerpts from 'Pique Dame' on April 8.

## Minneapolis Symphony Visits Pittsburgh

PITTSBURGH, March 16.—Dimitri Mitropoulos led the Minneapolis Symphony under the auspices of the Pittsburgh Orchestra Association playing the Beethoven Seventh Symphony, Brahms's 'Academic Festival Overture', a Bach Fugue, Milhaud's 'Suite Provençale' and Fuleihan's 'Pastorale'.

J. F. L.

## Stuart Gracey Comes Under Morini Banner

Stuart Gracey, American baritone, who made a successful Town Hall debut on Feb. 1, has come under the management of Albert Morini. He will devote a large part of his time this coming season to concertizing. Mr. Gracey is a native of Geneva, New York, and appeared in grand opera and on the radio before his Town Hall concert. He is also well known as a conductor of large choruses.



Ruggiero Ricci

## Ruggiero Ricci to Make First Tour of Mexico

To Appear with Orchestra in Mexico  
City—Has Filled Thirty Engage-  
ments in Current Season

With some thirty engagements having already taken place in his current season, and with appearances in North Carolina, Canada, upper New York, and Pennsylvania, as well as in Mexico scheduled in the coming months, Ruggiero Ricci's tour this season has been a busy one. From reports of his manager, Albert Morini, now traveling through the country, indications are that interest and bookings are even greater for the coming season's schedule. He anticipates about fifty engagements for the violinist's tour next season.

This June he will make his first concert tour of Mexico, giving recitals and making appearances with orchestra in Mexico City.

Among Mr. Ricci's important engagements in past months were a recital in the major concert series of the Brooklyn Institute of Arts and Sciences, a program for the Frick Collection, two performances at Carnegie Hall, and an appearance with the new Brooklyn Symphony. This was a total of five New York engagements. In addition, he undertook a tour of the west with recitals in Colorado, Wyoming, Nevada, and California, and an extensive tour of the south.

## Neighborhood Chorus Offering Bach

The Neighborhood Chorus, a mixed group of sixty voices, conducted by John Harms, was to perform Bach's 'Passion According to St. Matthew' at the Church of the Divine Paternity on March 25. Soloists were to be Barbara Thorne, soprano; Mary Frances Lehnerts, contralto; Donald Dame, tenor; Paul King, baritone; Wellington Ezekiel, bass; Roger White, baritone; Eugenie Limberg, violinist, and Andrew Tietjen, organist. The Chorus was to be augmented for the performance by St. Agatha's Choir of the Chapel of the Intercession and the Boy Choristers of Grace Church, Plainfield, N. J.

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O. O. BOTTORFF, President

D. L. CORNETET, Vice-President



## New York Concerts

(Continued from page 20)

momentary crescendo that was breathtaking.

Of the Chopin Etudes, that in C Sharp Minor was the best. It was played with restraint and beautiful tone. 'The Butterfly' Etude which closed the group lost something from the speed at which it was taken, but then, most pianists play Chopin too fast. The C Sharp Minor Waltz was given as an encore to this group. Mr. Horowitz eschewed the silly and unauthorized accentuation of notes not intended by the composer to be accented, for which one should be grateful.

There seemed no adequate reason for the inclusion of any of the Liszt works save as vehicles for the display of amazing technique. From this point of view they were wonderful, but musically, this tawdry music should be allowed to rest in peace. In the first of the three, however, Mr. Horowitz executed a thundering crescendo in octaves that nearly made the roof bulge. It was magnificent of its kind. The Valse may be dismissed. The Saint-Saëns, after passing through Liszt's colander, had only a trifle of its original left. Mr. Horowitz has made some further additions, also some subtractions. As Saint-Saëns's 'Danse Macabre' it lost in interest. As a *pièce de virtuosité* it was immense. Of a number of encores, the music-box-like Caprice of Paganini was particularly treasurable.

The hall was packed to suffocation and there were several hundred service men on the stage. The proceeds of the concert were divided between the American Red Cross and Russian War Relief, Inc.

H.

### John Moore, Pianist (Debut)

Town Hall, March 6, afternoon:

Adagio from Violin Concerto No. 3 ..... Vivaldi-Bach  
Siciliano (arr. by W. Kempff) ..... Bach  
Gigue from Fifth French Suite ..... Bach  
Variations and Fugue on a Theme by Handel ..... Brahms  
Sonata in B Minor ..... Liszt  
'Chant d'Amour' ..... Stojowski  
'The White Peacock' ..... Griffes  
'Palisades' (From 'Hudson River Sketches') ..... Griffes  
Concert Etude in C ..... Carl A. Preyer  
'Ritual Fire Dance' ..... Falla

Hailing from Kansas and Oklahoma, in which latter state he is professor of piano at the Agricultural and Mechanical College, Mr. Moore made his first appearance in New York on this occasion. In all of the larger works on his program, he gave the impression of a powerful technique which was often unharnessed to the consideration of style and rhythmic structure, but which served him well when these qualities were brought into their proper focus. His tone was full and musical except in occasional overplayed fortissimos, and he showed a command of lyricism in the shorter works. Some erratic tempos in the Brahms militated against the general effect of brilliance with which the variations were set forth. As an artist pupil of Mr. Preyer, Mr. Moore played his works with special attentiveness and affection.

B.

### Julius Schulman, Violinist (Debut)

Vladimir Sokoloff, at the piano. Town Hall, March 8, afternoon:

Ciaccona ..... Vitali  
Sonata in E Flat ..... Richard Strauss  
Concerto in D Minor ..... Sibelius  
'Tzigane' ..... Ravel



John Moore



Julius Schulman



Miklos Schwalb



Yvonne Druian

Though this was Mr. Schulman's New York recital debut, he has had plentiful public experience as a violinist as a member of the Philadelphia Orchestra. He had chosen an exacting and well-contrasted program of familiar works. Mr. Schulman played with technical facility and effectiveness. His tone was of good size and quality and his bowing steady.

The familiarity of the music, however, was double-edged in its significance, for it is much harder to make a work which is constantly being played sound fresh and alive than one which is comparatively new or unhackneyed. And Mr. Schulman, despite his intelligent approach, did not always avoid monotony in his interpretations. He might well have been bolder and more expressive, especially in the Sibelius Concerto and the Ravel 'Tzigane', both of which justify a certain abandon in performance. The Strauss Sonata is not without its platitudes, and it needs an expansive treatment. The violinist did what he did in praiseworthy fashion; but he did not put the stamp of a compelling individuality upon his performances. The audience was cordial.

V.

### Miklos Schwalb, Pianist (Debut)

Town Hall, March 9, evening:

'English' Suite in A Minor ..... Bach  
Sonata in C ..... Mozart  
Variations and Fugue on a Theme by Handel ..... Brahms  
Nocturne ..... Debussy  
'Poissons d'or'; 'Sérénade interrompue' ..... Fauré  
Two Concert Studies ..... Dohnanyi  
'Spanish' Rhapsody ..... Liszt

Miklos Schwalb, a Hungarian pianist who has been residing here for the past six months, made his first local appearance with this recital. He proved to be a technically well-equipped player, with the poise of one of extended experience on the concert stage.

It was with his technical resources that the newcomer made his deepest impression, especially in the brace of Dohnanyi concert etudes and the Liszt 'Spanish' Rhapsody. The Debussy 'Poissons d'or' also profited by his finely developed finger facility as the requisite murmurous smoothness was successfully achieved. The Brahms variations offered no difficulties that were too formidable for him to negotiate with apparent ease and the fugue was set forth with structural clarity, but disturbing rhythmic vagaries were indulged in in this work as well as in the Bach suite and the Mozart sonata.

Taken as a whole, it was for the most part objective playing, mechanically deft and assured, rather than sensitively responsive to the music or emotionally communicative.

C.

### Alexander Brailovsky, Pianist

Carnegie Hall, March 15, evening:

#### ALL-CHOPIN PROGRAM

Polonaise in F Sharp Minor; Fantasy-Improvisation in C Sharp Minor; Mazurka in D; Ballade in G Minor; Sonata in B Minor, Op. 58; Nocturne in F; Two Ecossaises; D Major and D Flat Major; Two Waltzes; A Minor and Grand Valse Brillante in A Flat; Andante Spinto and Grande Polonaise, Op. 22

At his second recital of the season Mr. Brailovsky's amazing fleetness of finger found no more grateful channels than in the 'Revolutionary' and so-called 'Wintry Wind' etudes, which were among the half-dozen extra numbers added at the end of the program. The main part of the Fantasy-Improvisation and the scherzo of the B-minor sonata were likewise eminently suitable vehicles for the display of a facility that combines clean-cut articulation with great

speed in an altogether exceptional manner.

In addition to the two etudes mentioned, the added numbers also included the Tarantelle and three more waltzes, those in G flat, E minor and F minor, the first two of which were played with graceful lilt and the third, like the one in A minor on the program proper, with an appealing tenderness. The nocturne in F major was invested with a notably communicative poetic mood in the main part and the emotional storm of the middle section was developed with unleashed fury.

As for the sonata, the reading given was noteworthy for its justness of proportions, especially in the first movement and the Largo, and for the masterly manner in which it was handled from the technical standpoint. For many a more intimate identification with the music would have made it more eloquent. The brilliance achieved in the final movement, as a case in point, seemed to be rather the result of a driving physical energy than the expression of an insistent emotional compulsion. But the performance aroused the audience to a high pitch of enthusiasm, which was not to be appeased as regards expressing itself until the pianist had added a mazurka. As a matter of fact, the audience was demonstratively applauding at every opportunity in the program and took full advantage of the artist's obliging spirit at the end.

As an all-Chopin program this was a foretaste of the survey of the great Polish master's piano works in a series of six recitals that this pianist is again projecting, for next season.

C.

### Yvonne Druian, Pianist (Debut)

Town Hall, March 11, evening:

Prelude and Fugue in F Minor ..... Bach  
Chromatic Fantasia and Fugue ..... Bach-von Buelow  
Variations and Fugue on a Theme by Handel ..... Brahms  
Nocturne in E Minor; Ballade in F Minor ..... Chopin  
'Jardins sous la pluie' ..... Debussy  
Prelude ..... Gershwin  
'Venezia e Napoli' ..... Liszt

Yvonne Druian, a young pianist now living in Texas, made her New York debut with this recital. The program she had chosen offered some rather considerable hurdles, both technically and interpretatively, and it was but natural that the nervousness that is an inevitable connotation of a debut appearance should be a bit of a handicap to her through the earlier part of the evening, at any rate.

One of the best performances was that of the Chromatic Fantasy and Fugue, the fantasy being fluently played, with a satisfactory measure of tonal color, and the fugue being set forth with a clear consciousness of its structural values. Harsh, hard-driven tone produced by rigid arms characterized all her fortes, but she revealed a more tender touch along with a gratifying feeling for lyricism in the Chopin nocturne, which was marred, however, by the metronomical strictness of the rhythm. The Ballade in F Minor also revealed a sensitive response to the spirit of the music, limited in expression, though it was, by the narrow range of dynamics at the recitalist's command. The Handel-Brahms work is not yet within her interpretative range, but she gave a creditable performance of Debussy's 'Jardins sous la pluie' and also of the closing Liszt piece, which she played with greater freedom and greater effect than the previous pieces.

C.

### Don Cossacks Close Series

Don Cossack Chorus, Serge Jaroff, conductor. Carnegie Hall, March 13, evening:

'The Creed' ..... Kastalsky  
'Blessed is the Man' ..... From Kiev-Pechersky Monastery  
'Lord, Have Mercy on Us' ..... Lvovsky  
'Cherubim Hymn' ..... Arr. by Kastalsky  
'The Lord's Name be Blessed' ..... Tchesnokoff  
Excerpts from Glinka's 'Life for the Tsar' ..... Arr. by Shvedoff  
'The Plain, the Steppe' ..... Knipper-Jaroff  
'Kama Song' ..... Gogotzky  
'Parting' ..... Arr. by Shvedoff  
'Recollections of Tchaikovsky' ..... Arr. by Shvedoff  
'The Cradle Song' ..... Dunaevsky-Jaroff  
'We Are Sailing All the Seas', Through the Village' ..... New Russian Songs  
'The Regiment was Riding' ..... Arr. by Shvedoff

Appearing as the final attraction in the Hurok Carnegie Hall Series, the Don Cos-

sacks were greeted with enthusiasm by a large audience, most of which seemed familiar with the repertoire and technique of the ensemble. The program consisted largely of liturgical and secular Russian songs which this group has sung repeatedly during the last few years.

(Continued on page 32)

**YEHUDI MENUHIN**

**NINO MARTINI**

**HELEN TRAUBEL**

**IGOR GORIN**

**EDWARD KILENYI**

**JACK SALTER**  
ARTIST  
MANAGEMENT  
DIVISION  
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## Orchestral Concerts

(Continued from page 14)

so that it had tremendous cumulative power. The adagio was an object lesson in natural phrasing. Would that all the Bach-arrangers who dearly love to sugar and distort his music could have heard it! In the F Major Concerto Mr. Busch played the solo violin; Joseph Marx, René Corne and Joseph Buonocore were the oboists; Tibor Shik and Philip Palmer played the French horns; and Charles Sirard was the bassoonist. In all of the concertos Lukas Foss played the continuo at the piano and did it admirably. There were many recalls and it was obvious that the audience would have welcomed another concerto. S.

### Szigeti Plays with New Friends

The Orchestra of the New Friends of Music, Fritz Stiedry, conductor, Joseph Szigeti, violinist, soloist, Town Hall, March 8, afternoon.

ALL-MOZART PROGRAM  
Symphony in B Flat, K. 319; Concerto in A, K. 219; Symphony in C Minor, K. 550

Evidently Mr. Stiedry had not completely recovered from a foot injury, received while on tour, when he made his first appearance of the season conducting his orchestra in the second concert of its series of five. He went to and from the podium with difficulty. While conducting, however, there was no trace of distraction from the music. His beat was vigorous and clear and there was vitality in each of the performances.

Mr. Szigeti gave an intellectual and nicely shaded reading of the Concerto. His tone, particularly in the slow movement, was generally sweet; his mastery of technical problems complete. The performance was distinguished by purity of style and refined musicianship. There were moments in the first and last movements when his



Fritz Stiedry, Who Took Over the Baton of the New Friends of Music Orchestra

bowing was too strenuous but these detracted little from the expressiveness of his rendition.

The orchestra sounded well throughout most of the Concerto, although occasionally driven beyond its capacity. The playing of the symphonies was more satisfying. It too, however, was distinguished more by vigor than elegance. K.

### Stiedry Conducts His Version of Bach's 'Musical Offering'

One of the most memorable concerts offered by the New Friends of Music this season was that of the afternoon of March 15, at which Fritz Stiedry conducted members of the orchestra in the first performance of his version of Bach's 'Musical Offering' in Town Hall. The concert opened

with Bach's motet 'Jesu, Meine Freude' sung by members of the Schola Cantorum under Mr. Stiedry.

All the Bach biographers write vividly of his visit to Frederick the Great in 1747. Surely no meeting of two great men ever had more wonderful consequences than this one, for if the King had not given Bach a theme for improvisation and shown such interest in Bach's treatment of it, the world might never have had one of its greatest musical treasures. The 'Musical Offering', like 'The Art of the Fugue', has long suffered from the absurd and pedantic assumption that Bach wrote it as a demonstration of technical prowess. One needs only to hear this music to realize that it was written to be played and to be enjoyed. There is not one "dry" or "abstract" passage in it, any more than there is in 'The Art of the Fugue'. There have been dozens of musicians who could write fugues and canons by the yard. Bach's greatness lies not in his technical skill, marvelous as it is, but in the beauty which he creates with it.

As in his masterly arrangement of 'The Art of the Fugue', Mr. Stiedry kept the spirit of 'The Musical Offering' intact while altering the letter somewhat. He used strings, woodwinds and brass in various combinations and doublings, with an especially rich ensemble for the six-part ricercare which crowns the work. Soloists included Roman Totenberg, violin; John Wummer, flute; Yella Pessl, harpsichord; and others too numerous to mention, for in a Bach work everyone is in a sense a soloist, since everyone is vital to an almost equal degree. The performance was admirable, and Mr. Totenberg and Mr. Wummer deserve special mention for their playing in the Trio Sonata. The motet was a disappointment, for the voices were out of balance, the organ and piano too loud, and the whole ensemble ragged, in spite of some brilliant and highly musical singing. But 'The Musical Offering' was something to remember and to look forward to, for surely the New Friends will repeat it, next season if not this. S.

### Feuermann is Soloist with Philadelphia Orchestra

Philadelphia Orchestra. Eugene Ormandy, conductor. Emanuel Feuermann, cellist, assisting artist. Carnegie Hall, March 10, evening:

Concerto in A Minor.....Vivaldi-Cailliet  
Concerto in D for 'cello and orchestra  
Attr. to Haydn  
'Don Quixote', Op. 35.....Richard Strauss

Mr. Feuermann was not merely the soloist of the evening, he was the whole concert, for it was his artistry and enthusiasm which saved it from deadly dullness. He was at his best, which is to say that one could not hear more beautiful playing on any stringed instrument. In his characterization of Don Quixote, in Strauss's tone poem, Mr. Feuermann put all of the resources of his prodigious technique to the noblest of purposes. His playing was as flexible and expressive as human speech, and the whole score was illuminated by the humanity of his interpretation. The contrast between the jovial vulgarity of Sancho Panza and the Knight, beset with his dreams and aspirations, in the third variation was magically realized, and the Knight's Vigil was a rhapsodic vision of overpowering intensity, as Mr. Feuermann embodied it. Never has his astounding range of tonal brilliance been more telling employed. When he was down in the cellarage, so to speak, one would have sworn that he was playing a double bass and on the upper strings he made the instrument sound like a violin.

From the point of view of virtuosity, the performance of the orchestra was beyond cavil, but Mr. Ormandy failed completely to capture the inner spirit of this great score. It was Mr. Feuermann who kept it alive, and the orchestral interludes, instead of expanding the solo episodes, were actually less dynamic. Samuel Lifschey, first viola of the orchestra, was an able collaborator in the role of Sancho Panza; and Alexander Hilsberg, concertmaster, contributed some brilliant obbligato passages.

The so-called Haydn Concerto is probably the work of Anton Kraft, but it is still worth hearing when an artist of Mr.

Feuermann's stature plays it. The cadenzas were something to marvel at, as was the complete inertness of Mr. Ormandy's part in the proceedings. Tonally, the orchestra provided a sumptuous background for the soloist, but there was no energy, no lift to the accompaniment. The Vivaldi Concerto Grosso which opened the concert should have been left in its original form. It is high time that musicians ceased to meddle with the masterpieces of the past in this fashion. The whole framework of the music was distorted, and again, though no one could enjoy the luscious tone of the orchestra, one felt the lack of a compelling artistry in the interpretation. The audience recalled Mr. Feuermann many times, and it saluted the orchestra and Mr. Ormandy after the Vivaldi work. S.

### New Overture Presented

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Zino Francescatti, violinist. Carnegie Hall, March 15, afternoon.

Overture, 'King John'.....Castelnuovo-Tedesco  
(First performance)  
'Symphonie Espagnole'.....Lalo  
Mr. Francescatti  
Symphony No. 4.....Brahms

The novelty of the afternoon was Mr. Castelnuovo-Tedesco's seventh Shakespearean Overture and although it had no program it was declared by the composer to have been inspired by the seven famous lines at the end of the play of 'King John' beginning "This England never did nor never shall lie at the proud foot of a conqueror". The work was composed especially for the Philharmonic in its centennial year and dedicated to Mr. Barbirolli. It is well written and moves briskly, with robust sections alternating with one of more lyrical nature. Whether it suggests the play, or, for that matter, Shakespeare, for whom the composer has confessed a particular feeling of affinity, remains a matter of individual opinion. Mr. Francescatti was in his best estate and gave a dashing and technically brilliant performance of the long popular Lalo work. He was recalled to the platform many times. Mr. Barbirolli conducted with his customary energy and enthusiasm. The performance of the Brahms Fourth followed well-standardized lines and was warmly received. O.

### Koussevitzky Plays 'Scythian' Suite

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, March 12, evening:

Symphony in C ('Jupiter').....Mozart  
'Scythian' Suite, 'Ala and Lolli'.....Prokofiev  
Symphony No. 5.....Sibelius

Many musical sounds have gone into the ether since Prokofiev composed his once-startling 'Scythian' Suite, not heard here in a number of years, but few of them have been much brassier than certain sections of this work. The bright and biting opening, the dance of the pagan monsters and

(Continued on page 36)

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## CLEVELAND MUSEUM GIVES MUSIC BENEFIT

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Quartet Play—Fortnightly  
Club Presents Program

CLEVELAND, O., March 20.—On March 3, at the Cleveland Museum of Art, an interesting program was given as a benefit for the Department of Musical Arts of the Museum. This was the first occasion in its twenty-five years that a charge was made for any event at the Museum. Beryl Rubinstein, director of the Cleveland Institute of Music, gave a splendid performance of the Beethoven Sonata in C, Op. 2, No. 3. The Walden String Quartet opened the program with the Quartet in A Minor, Op. 41, No. 1. by Schumann. As a closing offering the five artists collaborated in a stirring performance of Arthur Shepherd's Quintet for piano and strings.

The Fortnightly Musical Club of Cleveland gave a refreshing program on March 3 with six young chamber music artists and a soprano, Lucille Blizil, contributing a group of interesting songs, with Enola Foster Burdick at the piano. Wagner, Mahler, Poulenc and Fauré were the composers represented in the vocal section of the program. A quartet, whose members are all of the Cleveland Orchestra, Edward Matyi and James Caesar, violins; Stanley Harris, viola, and Seymour Barab, 'cello gave a good performance of H. Waldo Warner's 'Suite in the Olden Style', Op. 34.

#### Kennan 'Soliloquy' Performed

Later in the program, Martin Heylman, flutist, joined Mr. Matyi, Mr. Harris and Mr. Barab in a delightful presentation of Mozart's Quartet for flute, violin, viola and 'cello. The program closed with the five artists and Margaret Denison at the piano playing a charming short work of Kent Kennan, 'Night Soliloquy', really a flute solo, with string accompaniment.

On March 6 and 8, at the Cleveland Museum of Art, Boris Goldovsky, versatile musician, discussed 'The Analysis of Tempo'. These lectures had been given previously at the Berkshire Festival last Summer and at Harvard University last Fall.

On March 10, at the Church of the Saviour, a sacred concert was given, presenting Harold Haugh, tenor. Assisting artists were Marian Lehne Strickling, Ione Coy, Werner Sauber, David Ayars, violinists; Jean Adams, 'cellist; Mrs. Ray Carle, organist, Mrs. George Schumacher, pianist. Mr. Haugh is on the faculty of the Conservatory at Oberlin, and directs the a cappella choir. About 450 people heard this very enjoyable program.

#### WILMA HUNING

Great Falls Symphony Plays Wadsworth  
Barcarolle

GREAT FALLS, MONT., March 20.—The Great Falls Symphony, L. W. Upshaw, conductor, played a Barcarolle composed by Mrs. O. F. Wadsworth and arranged for orchestra by L. M. Willis,

at its concert in the Civic Center Auditorium on March 1. The program also included the Beethoven Fifth Symphony, excerpts from 'Trovatore', with Mrs. Ralph L. Spitzer as Leonora, assisted by Apollo Male Chorus. A Mendelssohn Trio was performed by an ensemble consisting of Mrs. Luther Sander, George Hey and Luther Sander. Other orchestral works were Variations on 'Pop! Goes the Weasel' by Cailliet, and the Overture to 'The Magic Flute' by Mozart.

## VRONSKY AND BABIN PLAY IN CINCINNATI

Duo-Pianists Return to Give  
Matinee Musicale Recital—  
Opera Group Welcomed

CINCINNATI, March 15.—Vronsky and Babin, piano-duo, played again for the Matinee Musicale Club in the Netherland Plaza on March 2. Their appearance here last year for this same musical group brought a demand for their return. They have the facility of making two pianos seem to have the qualities of an orchestra. There was an almost perfect co-ordination of four hands and their phrasing revealed true co-operation.

Their program included Bach's Sonata in G, a Busoni Duetto Concertante, after Mozart; Rachmaninoff's Fantasia, 'Three March Rhythms', Military, Funeral and Processional, by Mr. Babin; Infante's 'Ritmo', and Mr. Babin's arrangement of the Waltzes from Strauss's 'Der Rosenkavalier'. The audience insisted on many encores and the artists generously indulged their listeners.

#### Baccaloni and Troupe Heard

The last program in the season's Artist Series was presented at Taft Auditorium on March 9. Salvatore Baccaloni and a supporting company offered a program of much variety. In fact, it was pretty much of a hodge-podge. Members of the company were Florence George, Elizabeth Wysor, Franco Perulli, Ivan Petroff and Earl Wrightson. Of course Mr. Baccaloni is the perfect showman, who wrings every bit of humor possible from his offerings. He was heard in excerpts from Donizetti's 'The Elixir of Love', Musorgsky's 'Boris Godunoff', and Donizetti's 'Don Pasquale'. Miss George's voice, while light, had a most pleasing quality; the singing of Mr. Wrightson was very pleasant in an aria from Mozart's 'Marriage of Figaro' and his comedy excellent in the 'Boris Godunoff'. Mr. Petroff proved to be a good actor and a very fine singer both in the aria from Rossini's 'Barber of Seville' and in the act from 'Don Pasquale'. Mr. Perulli was heard here in opera during the past Summer and once again demonstrated his ability in the excerpts from 'The Elixir of Love', while Miss Wysor displayed her voice to advantage in singing an aria from Meyerbeer's 'The Prophet', as well as in the 'Boris' music.

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## New York Concerts

(Continued from page 29)

Mr. Jaroff, in his best military manner, directed the Cossacks in their precision singing. Again it was the unity and crispness of the performances that distinguished them. The falsetto tenors and the deep basses achieved their usual effect, and there was lively dancing by way of variety. The chorus was generous with encores.

M.

### Blair McClosky, Baritone

Ernst Victor Wolff, accompanist. The Town Hall, March 14, afternoon:

'O, Beautiful Siren'; 'Thy Twin Pools of Majesty'; 'Edilia' from 'Almira'; 'Ungrateful One' from 'Aci, Galatea e Polifemo'

Handel

'Eine Kleine Deutsche Kantata' (K. 619)

Mozart

'Auf dem Kirchhofe'; 'Wie Melodien zieht Es'; 'Ständchen'

Brahms

'Widmung'; 'Mondnacht'; 'Ich Grolle Nicht'

Schumann

'O, du Mein Holder Abendstern' from 'Tannhäuser'

Wagner

'Pari Siam' from 'Rigoletto'

Verdi

'O, that It Were So'

Bridge

'From the Prison Window'

Endicott

'Shy One'

Clarke

'Dialogue between Tom Fluter and His Man'

Lord Berners

'Joy'

Kraemer

Mr. McClosky is not unknown to New York concert goers and his fine well produced voice was again heard with pleasure. Said to be suffering from a cold, his higher register was somewhat tentative and the low one lacking in volume, though the quality of the latter was good. It is possi-



Blair McClosky



Norma Hozore

ble that the voice itself is a bass rather than a baritone as there was more amplitude in the low notes. The 'Pagliacci' Prologue, however, sung as an encore after the opera excerpts, seemed to contradict this.

An excellent "classical" style made the Handel works particularly good. The Mozart cantata is not a particularly interesting composition and seemed hardly worth the trouble the singer must have taken to give so good a performance. The Brahms songs were ably sung, especially the first of the group. The songs in English were well done, exceptionally clear enunciation being a definite asset. D.

### Brian O'Mara, Tenor

Mr. O'Mara made his debut in the Town Hall last year, but there was no noticeable difference between his singing on that occasion and at his re-appearance in the same auditorium on the evening of March 7. Apart from an unusually clean enunciation,

probably a left-over from D'Oyly Carte opera training, his singing has not much to recommend it. Anything above the staff was sung in a treacherously falsetto, beloved of that type of singer referred to in these columns last year as a "typical Irish tenor". Mr. O'Mara repeated three items from his former program and sang most of his numbers from a book of words. The list included old English songs, an aria from Handel's 'Calphurnia', one from 'L'Elisir d'Amore' which did not efface recollections of Caruso's singing of same. Three excerpts from Gilbert and Sullivan operettas and of course 'traditional' Irish works were also included. Richard Malaby was the accompanist. H

### Norma Hozore, Pianist (Debut)

Town Hall, March 13, evening:

Toccata and Fugue in D Minor... Bach-Busoni  
'Variations serieuses'... Mendelssohn  
Sonata in E Flat, Op. No. 3... Beethoven  
Prelude in C Minor... Rachmaninoff  
'La sérénade interrompue'; 'Feux d'artifice'

Debussy  
Six Etudes: E Flat Major, Op. 10, No. 6; A Flat Major, Op. 25, No. 1; C Sharp Minor, Op. 10, No. 4; G Flat Major, Op. 10, No. 5; A Flat Major (No. 2 of Three Etudes for Moscheles & Fétis Method); A Minor, Op. 25, No. 11.

Norma Hozore, an eighteen-year-old pianist from New Jersey, chose the foregoing program for her first appearance in a Town Hall recital. A sizable audience of friends gave her encouraging applause.

The young recitalist's playing of her various numbers showed the possession of well-trained fingers, which served her especially well in Debussy's 'Feux d'artifice,' while the other Debussy piece, 'The Interrupted Serenade,' was marked by a delicacy of touch not frequently enough employed elsewhere. The Rachmaninoff prelude, one of those most infrequently heard, was played fluently if not very colorfully. There was much hard tone in forte passages, and the Mendelssohn work in particular was marred by erratic phrasing. The young pianist has obvious possibilities for development but her playing has not yet reached the stage for the professional concert room. C.

### Musical Art Quartet

Sascha Jacobson and Paul Bernard, violins; William Hymanson, viola; Marie Romaet-Rosanoff. Museum of Modern Art, March 9, evening:

Quartet, Op. 49... Shostakovich  
'Conversation with Chekov'... Barlow  
Siciliana e Burlesca... Casella  
Quartet No. 6... Villa-Lobos

This was the second of a series of three concerts of contemporary chamber music. The Shostakovich did not prove especially interesting, nor was it especially well played. One might opine that this field of endeavor is not the composer's forte. Mr. Barlow's work, re-written from his incidental music to 'The Sea Gull,' was melodious if somewhat imponderable stuff. The Casella work is characteristic of the composer to some extent, but he has done more interesting writing from the theoretic point of view with better results from the aesthetic one. The most interesting piece of the three and, incidentally, the best played, was the Villa-Lobos. An interested audience, however, received all three works with approval. N.

### Aubrey Pankey (Baritone)

Leo Rosenek at the piano. Town Hall, March 15, evening:

'Invocazione di Orfeo'... Peri  
'Amarilli'... Caccini  
'Furibondo spira il vento'... Handel  
'Die Mainacht'; 'Wenn du nur zuweilen lächelst'... Brahms  
'Fussreise'; 'Benedict die sel'ge Mutter'; 'Der Freund'... Wolf  
'Oh thou billowy harvest field'... Rachmaninoff  
'Invocation to sleep'; 'None but the lonely heart'; 'Don Juan Serenade'... Tchaikovsky  
'La Vague et la Cloche'... Duparc  
'Le Temps des Lilas'... Chausson  
'Il m'ont Tourmenté'... Mathieu  
'En Sourdine'; 'Notre Amour'... Fauré  
'Stand Still Jordan'... Arr. by Burleigh  
'Sometimes I feel like a motherless child; I'm going to tell God all of my troubles'... Arr. by Brown  
'Lord I want to be a Christian'... Arr. by Paine  
'I'm going to see my friends again'... Arr. by Dett

Mr. Pankey's program alone would be enough to distinguish him as a singer of intelligence and enterprise. Though it lacked sufficient dramatic contrast, es-

pecially in the consistently lugubrious French songs, it stood head and shoulders above the average recital program. And the singer had obviously studied and absorbed the music, for there was not a perfunctory moment throughout the recital. Everything which he did was sincere and alive. This ability to avoid triteness in performance was to be noted in the first group of songs, which Mr. Pankey sang with warmth and fervor. Very often the scales and florid passages in these old



Aubrey Pankey

songs sound like vocal exercises, but Mr. Pankey sustained a line of color and meaning. He was hampered by nervousness at the beginning of the recital and he had trouble with his top tones, but as the evening progressed the voice grew more flexible and he was able to produce it more steadily.

If Mr. Pankey did not exhaust the dramatic implications of the well-chosen Lied on his program, he did prove himself a gifted interpreter. He was able to hold his listeners and to communicate to them the emotional atmosphere of each song, something which amazingly few recitalists these days are able to do. His singing of 'Die Mainacht' and of Wolf's 'Benedict die Sel'ge Mutter' was especially effective. Works of more heroic scope, such as 'Der Freund' overtaxed him vocally. In the Rachmaninoff and Tchaikovsky songs, which Mr. Pankey sang in English, his fine diction came to the fore. Though both his German and French need work on inflection, every word was audible in every song which he sang. Not the least of the pleasures of this recital was the splendid piano playing of Mr. Rosenek, who is one of the finest accompanists to be heard these days. The audience recalled Mr. Pankey many times and demanded encores. S.

### Robert Stuart, Tenor

Robert Stuart, young tenor who appeared with the Nine O'clock Opera Company in Town Hall last year, gave his first New York recital in the Carnegie Chamber Music Hall on the evening of March 16. He was entirely at ease on the stage and devoted himself to each song with intelligence. In the lighter vein of the second half of his program he contributed some very pleasing singing. A French group, including songs by Duparc, Szüle and Hue, and a group in English by Hughes, Guion, Quilter and Leveridge, were particularly effective. Excellent diction counted for much in these songs, and Mr. Stuart's feeling for the musical line proved a valuable asset.

The Italian group which opened his program was not so fortunate, demanding more power than Mr. Stuart can command.

(Continued on page 34)

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## RODZINSKI OFFERS MacARTHUR TRIBUTE

### Conducts Orchestra and Chorus in Kodaly's 'Te Deum' Broad- cast to Philippines

CLEVELAND, March 18.—Cleveland Orchestra programs on March 5 and 7 brought the annual appearance of the Philharmonic Chorus, an adjunct of the orchestra, this year prepared by Charles D. Dawe, conductor, Dr. Artur Rodzinski being musical director of the chorus.

The 'Polovtsian Dances' from 'Prince Igor' by Borodin were sung with fervor by the 200 voices assembled on the stage, the program having opened with Schumann's Symphony No. 4 in D Minor, given a sympathetic interpretation by Dr. Rodzinski. After intermission, Dr. Rodzinski made one of his rare speeches to the audience, paying a glowing tribute to General Douglas MacArthur and his valiant forces in the Philippines, in whose honor was to be performed the 'Te Deum' of Zoltan Kodaly.

Conductor, orchestra and chorus, together with the four soloists, Alma Babb, soprano; Miriam Berg, contralto; Harold E. Matthews, tenor, and Max Malavasic, bass, gave a masterly interpretation of this magnificent work. As a musical production, it is monumental, and in its dedication it rose to sublimity.

#### Smetana's 'Blanik' Also Given

Smetana's Symphonic Poem, 'Blanik', was also included in this moving tribute to courage and faith in isolation. Smetana, in the triumphant finale of the cycle, expresses the deep longing for freedom, and supreme faith in the outcome of the struggle of a free people, to rid their homeland of the oppressor, for 'With Him you will at last triumph', in the words of the last verse of the Hussite chorale, 'You are warriors of God'. The weekly broadcast of the orchestra on March 7 over the Columbia network, and by short wave to Europe, South America and the Philippines, carried to General MacArthur and his loyal forces the stirring message of music, offering courage, pride and hope to these human symbols of the spirit of America through the 'Te Deum' of

Kodaly. On March 14, the orchestra, Dr. Rodzinski conducting, broadcast 'Blanik', and 'Don Quixote', Op. 35, by Strauss, Leonard Rose, 'cellist and David Schwartz, violist, taking solo parts.

Orchestra programs of March 12 and 14 provided a wealth of solo material. Under Dr. Rodzinski's inspiring leadership a tribute to the 150th anniversary of Mozart's death was paid. Opening the program with a delightful performance of The Symphony No. 40, (K. 550), the other work of Mozart was his Concerto for two pianos in E Flat (K. 365), in which Beryl Rubinstein and Arthur Loesser gave an impeccable performance, which included two new cadenzas, one by Rubinstein in the Allegro and one by Loesser in the Rondo. Rodzinski adds such sparkle and charm to Mozart's works, and the duo-pianists have such a fine feeling and ensemble for this music, that the result was a performance of perfection.

The second half of the program was given to a splendid performance of the 'Don Quixote', in which Mr. Rose interpreted the antics of the knight with artistry. Mr. Schwartz gave a very good account of the music of Sancho Panza.

On March 1 and 8, the popular "Twilight Concerts" were conducted by Rudolph Ringwall, associate conductor, drawing their accustomed crowds, an average of 2,000 attending. The program on March 1 consisted of works by Mendelssohn, Mussorgsky, Tchaikovsky, Grainger, Ippolito-Ivanoff and White, and on March 8 of music by Beethoven, Debussy, MacDowell, J. Strauss and again Tchaikovsky.

WILMA HUNING

## CLEVELAND ORCHESTRAS ENLIST MANY SOLOISTS

### Weiskopf Conducts Civic Symphony with Gross as Soloist—Insti- tute Players Heard

CLEVELAND, March 16.—On March 4 the Cleveland Heights Civic Symphony, Robert Weiskopf, conductor, gave a program which, for variety, interest and quality, showed a remarkably high standard for a newly organized group. The soloist was Dr. Jerome Gross, violinist. The Mendelssohn Concerto

was performed with the warmth of feeling and exaltation of spirit, in addition to a command of technique. Opening with the Overture to 'Der Freischütz', the second half of the program included what was said to be a first Cleveland performance of Copeland's 'El Salon Mexico', colorful in instrumentation. The 'White Peacock' of Griffes offered a contrast in tone color and design and the program ended with the exciting 'Capriccio Espagnole' of Rimsky-Korsakoff, enjoyable throughout.

On March 6, at the Cleveland Institute of Music, the Symphony Orchestra of the Institute gave an enjoyable program. The Overture to 'The Marriage of Figaro' by Mozart, was conducted by Howard Whittaker, student of Boris Goldovsky in conducting. Continuing with the Mozart Violin Concerto in G (K.216), with Jeannette Jones as soloist, and Beryl Rubinstein, director of the institute conducting, the first half of the program ended with Weber's Overture to 'Oberon'. After intermission, Ylva Farkas, pianist, and the orchestra, with Mr. Rubinstein conducting, gave a good performance of the Schumann Piano Concerto in A Minor. W. H.

## BARBIROLI HEADS CINCINNATI PLAYERS

### Francescatti Is Soloist With Symphony Playing Bruch Violin Concerto

CINCINNATI, March 16.—John Barbirolli, conductor of the New York Philharmonic-Symphony was again guest conductor of the Cincinnati Symphony for the pair of concerts played in Music Hall on March 6 and 7, while Eugene Goossens took over Mr. Barbirolli's place in New York.

The orchestra was in excellent form and gave a most gratifying reading of the opening 'Elizabethan Suite', a group of five songs from the Fitzwilliam Virginal Book which Mr. Barbirolli has arranged most expertly. The first four pieces are for strings only, while the last one adds French horns to the strings.

Zino Francescatti, a superb violinist, was heard as the soloist in the Bruch Concerto No. 1 in G Minor. Apparently Mr. Francescatti experienced not the least difficulty in bringing out the great beauty and warm colorings with which the work abounds. His many returns to the stage made an encore imperative.

The performance of the Schubert Symphony No. 5 in B flat was a joy to hear. Two Suites from Ravel's 'Daphnis and Chloe', which Mr. Barbirolli had arranged, closed the program.

VALERIA ADLER

### Hubert Gives Cello Recital in Athol During Blackout

ATHOL, MASS., March 15.—Marcel Hubert gave his 'cello recital in Athol on March 10, the night of the first black-out of this section. The concert was timed so that the whistles and air-raid sirens did not break into the program itself, and people were kept in the hall until ten minutes after the "all-clear" signal. Due to the unusual circumstances, it was all the more to Mr. Hubert's credit that he held the audience spellbound for the entire evening, and created so much enthusiasm from the very beginning of the concert that by the end of the program the applause was ovational.

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## New York Concerts

(Continued from page 32)

at present. His top tones were occasionally driven to whiteness and he had some difficulty in releasing them. The German group of Lieder by Erich Wolff and Hugo Wolf boasted some nice phrasing, particularly in the beginning of 'Verborgeneheit' and in 'Auch kleine Dinge'. An aria from Smetana's 'Bartered Bride', which concluded the printed program, revealed Mr. Stuart's flair for comedy. Several encores were demanded. Shirley Van Brunt was the commendable accompanist. K.

### Florence Hartley, Soprano

Miss Hartley, though her voice was billed as a dramatic soprano, would seem to have an authentic mezzo-soprano of really fine possibilities, as the medium part of her scale had the true mezzo quality. The top voice, where a true soprano would be at her best, was produced by obvious wind power and equally obvious effort, causing the velvety texture of the lower notes to disappear. The program began with Beethoven's 'Ah! Perfido!' and ended with 'Abscheulicher!' from the same composer's 'Fidelio'. One of the encores was 'Suicidio!' from 'La Gioconda'. There were included on the list songs by Brahms and Schumann in German, and others in Italian by Recli, Guarneri, Respighi and Sadoro. The final song group was of settings of Shakespearean texts by composers known and unknown. Paul Berl was the accompanist. N.

### Dorothy Barret Makes Recital Debut

Dorothy Barret, a young dancer with an excellent technical equipment and some good ideas, made her debut in a solo recital at the Carnegie Chamber Music Hall on the evening of March 9, with Esther Ostroff at the piano. Miss Barret's program ranged widely in style and theme. It included studies such as 'Two Personalities of My Aunt'; three 'Museum Pieces', impressions of Knossos, Greece and Ceylon; a portrait of a famous ballerina of another day; emotional revelations such as 'Prelude to Action', 'Search for the Dead' and 'In a World I Never Made'; and other contrasting dances.

A solo recital is always an ordeal for a

young dancer, yet it is absolutely essential that she should present enough dances to give an idea of every side of her choreographic abilities. Miss Barret is still far better as a dancer than she is as a creator, but her recital revealed a praiseworthy interest in contemporary as well as ballet idioms. There were passages of brilliant technique in many of her dances, and at times she struck upon a telling dramatic idea. What she needs is greater emotional focus and stage projection in her dancing and a more integrated creative method. She has the technical ability to express conceptions far profounder than any included in this recital. Time, further training and experience should do the trick. S.

### Fordham Glee Club

The Glee Club of Fordham University, Frederick Joslyn, leader, gave its nineteenth annual concert in the Town Hall on the evening of March 6. Allegri's 'Miserere'; Purcell's 'The Trumpet Song', the 'Pilgrim's Chorus' from 'Tannhäuser' and a chorus from Rubinstein's opera, 'The Demon', were especially well done and in a highly contrasted manner. More modern works given were by A. Walter Kramer, Donaudy, Hageman, Morgan and others. The Junior-Senior Ensemble of twelve singers offered Grieg's 'Sailor Song'. An incidental solo was sung by James W. Dunn in Clara Edwards's 'Into the Night'. Other soloists were Joseph V. Brady in a group of songs by Munro and Edwards. Robert M. Shields played a trumpet obbligato in the Purcell work. Alexander De Ross and Donald J. Reagan, the accompanists for the club, played duo-piano works. N.

### Yara Bernette, Pianist

Town Hall, March 17, evening:

Sonata in C Major.....Galuppi  
Chaconne.....Bach-Busoni  
Sonata in A Flat, Op. 110.....Beethoven  
Sonata in B Minor, Op. 58.....Chopin  
'Danza Brasileira'.....Camargo Guarneri  
'Jogos Pueris'.....Fructuoso Vianna  
'Danza do Indio Branco', 'Choros' No. 5  
'Congada'.....Francisco Mignone

In making her New York debut Yara Bernette appeared as the third Brazilian pianist to have been heard on the Town Hall stage within a space of ten days. The newcomer proved to be the possessor of a musical personality that has been developed along sharply defined lines that

have brought certain qualities strongly to the fore and given less prominence to other desirable elements of an artistic performer.

Miss Bernette, who is still in her early twenties, has a temperamental flair for largeness of line and a predominating affection for the stronger colors of the pianist's palette. The Busoni transcription of the Bach Chaconne was played with a firm grasp of architectural proportions and with a controlling rhythmic integrity that was also amply in evidence in the other compositions listed. There was obvious feeling for the inherent dignity of the Bach work and massive tonal sonorities were brought to bear upon the climactic portions. Beethoven's Opus 110 was also well adjusted structurally, but here, and even more in the Chopin sonata in B minor, the disparity between the pianist's highly developed musical intelligence and less cultivated emotional nature, as indicated by her playing, became increasingly apparent. The first movement of the Chopin sonata was, again, well proportioned and the Finale, although begun too precipitately, was carried through with a measure of the grand manner, however, there was a certain cerebral coldness about both the first movement, of tender and dramatic lyricism, and the Largo, which lacked its essential poignancy.

The recitalist naturally found particularly congenial material in the five pieces by South American composers that formed the closing group and she succeeded in enkindling the interest of her hearers in most of them. Technically this new Brazilian pianist is already impressively equipped. She has an unusually clear objective vision and an instinctive sweep of line. At her age she has still plenty of time in which to acquire the admixture of a richer emotional strain and a more communicative tenderness. Her audience was notably responsive. C.

### League Composers Offers Latin American Program

New York Public Library. March 8, afternoon:

Second Sonata for piano  
José Castro (Argentina)  
Hugo Balzo, pianist  
Sonata a tres for two flutes and viola  
José Castro (Argentina)  
Carleton Sprague Smith and Gerald Rudy,  
flutists, and Sydney Beck, viola  
Three Pieces for violin and piano: Cancion;  
Recitativo; Arabesco  
Domingo Santa Cruz (Chile)  
Isaac Feldman, violin, and Tapia-Caballero, pianist  
Songs: 'Berimbau'; 'A Estrela'; 'Passarinho esta Cantando'; 'Dona Janaina'  
Francisco Mignone (Brazil)  
Liddy Mignone, soprano, and Francisco Mignone, pianist and composer  
Piano Sonata (1941)  
Francisco Mignone (Brazil)  
Francisco Mignone, pianist  
Music for Children: 'Zapateado'; 'Quenas'; 'Pericon'; 'La Morochita'; Popular Tune; 'Arroré Indígena'; Danced Song  
Luis Giannone (Argentina)  
'Danza Criolla'.....Hector Tosar (Uruguay)  
Hugo Balzo, pianist  
Second Sonata for violin and piano  
Carmargo Guarneri (Brazil)  
Isaac Feldman, violin, and Hugo Balzo, piano

The presence of Francisco Mignone, the Brazilian composer, and of his wife, Liddy Mignone, who sang a group of his songs with Mr. Mignone at the piano, made this concert a special event, really international in spirit. All of the songs were effective and well-written, though cast in familiar molds. The 'Berimbau' ('Jew's Harp') and 'Dona Janaina' both have folk legends as a background, and the other two songs also reveal popular influences. They would make an attractive addition to the current song repertoire of our North American recitalists. Mr. Mignone also played his Piano Sonata, which was more discursive and less interesting than the songs. This composer seems to be at his best when deal-

ing directly with folk legends and folk idioms.

The concert opened with a dull piano sonata by José Castro. Faintly pastoral in flavor, this work rambled on interminably with little musical invention or inspiration. The Ardévol 'Sonata a tres' is neatly done, and the three instruments sound well together, though the work is scarcely a masterpiece of counterpoint. The three pieces by Domingo Santa Cruz have color and melodic eloquence of a conventional sort. The Giannone 'Music for Children' is just that, and pretty enough in its way. Hector Tosar's 'Danza Criolla' would make a useable encore piece. The Guarneri Sonata is too diffuse to give weight to the excellent material which parts of it contain. In short, this concert was a disappointment, as far as the quality of most of the music was concerned. The performances were excellent and a large audience was present. R.

### Glee Club of Saint Elizabeth College

The glee club of Saint Elizabeth College at Convent, N. J., Frederic Joslyn, conductor, gave its annual concert in the Town Hall on the evening of March 14. The program included original works and arrangements by Granados, Giannini, von Fielitz, Mendelssohn, Rubinstein and others. 'A Child's Wish Before An Altar', a highly effective number by Franz Bornschein, had a first performance. Shirley Prothers, soprano, offered songs by Grieg, Schubert and Wilson, and Anita Falla, pianist, played pieces by Chopin and Chopin-Litszt. Marie McKenna was accompanist. A cordial audience heard the concert with evident enjoyment. D.

### Celia Saloman, Pianist

Celia Saloman, pianist, gave a recital in the Carnegie Chamber Music Hall on the evening of March 13. Miss Saloman's program included the Bach C Minor Partita, the Schumann Fantasia, Op. 17, Six Etudes of Chopin and works by Debussy and Ravel. Miss Saloman's playing commanded respect on account of its sureness of technique and its general sensitivity of conception, though a trifle more emotionally in approach would have added considerably to the general effect. The small hall was agreeably filled with an audience that was highly appreciative. N.

### Paula Crystal, Soprano

Paula Crystal, soprano, gave a song recital in the Carnegie Chamber Music Hall on the evening of March 14 with H. Maurice-Jacquet at the piano. Miss Crystal has what might, conjecturally, be a good voice, but her poor method of handling it

(Continued on page 48)



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## COLLINS CONDUCTS OWN COMPOSITION

**Leads Symphony in 'Tragic Overture'—Arrau, Milstein Play—Bach Mass Sung**

CHICAGO, March 15.—Edward Collins, internationally noted composer, conductor and pianist, and Claudio Arrau, brilliant Chilean pianist shared honors at the Chicago Symphony concerts of March 5 and 6. Frederick Stock conducted the first and third items. The program:

Symphony in D Minor, No. 2.....Dvorak  
'A Tragic Overture'.....Edward Collins  
(The Composer Conducting)  
Concerto for Piano No. 1, D Minor...Brahms

Mr. Collins, whose extensive experience includes a term as assistant conductor at the Bayreuth Festival, joint concert tours with Mme. Schumann-Heink, and a period of study with Max Bruch has written many significant compositions—among them the opera 'Daughter of the South', the Ballet 'Masque of the Red Death', 'Irish Rhapsody', Symphony in B Minor, and three piano concertos. 'A Tragic Overture', which was presented at this concert with the composer conducting, won first prize in a Chicago North Shore Music Festival. Its performance on this occasion had a dramatic timeliness since the work uses as its programmatic basis the personal impressions of a soldier. It was written shortly after Collins returned from the first World War in which he served as interpreter and bandmaster. The Overture, which depicts a battle, a pastoral scene and a funeral march, contains themes of great beauty and poignancy and is orchestrated in a masterly manner. As he conducted, Collins had an unusually powerful command of the orchestra, calling upon it confidently and authoritatively for the effects needed to project the music. The way in which it was interpreted as well as the Overture itself impressed the audience deeply.

Claudio Arrau brought the Brahms

Concerto an intense emotion. At its conclusion Orchestra Hall rang with cheers and bravos. B.

Nathan Milstein was soloist at the Tuesday afternoon, March 10, concert of the Orchestra, Dr. Stock conducting.

Symphonic Poem, 'Vysehrad'.....Smetana  
'Gothic Impressions'.....David Van Vactor  
(The Composer Conducting)  
Symphony No. 2 in D Minor, Op. 70...Dvorak  
'Spanish Symphony', for Violin and Orchestra in D Minor.....Lalo

All the dazzling brilliance and sparkle of the Lalo 'Spanish Symphony' were brought to light in Mr. Milstein's splendid interpretation. Both soloist and orchestra seemed determined to make it as nearly perfect a performance as possible and under Dr. Stock's able guidance seemed to do just that.

A wonderful reading of Dvorak's Symphony gave beauty and dignity to this score. Dr. Stock also seemed to give added richness to Smetana's symphonic poem, 'Vysehrad' through the vitality of his interpretation. David Van Vactor again conducted his own composition, 'Gothic Impressions', which had been heard previously at the Thursday-Friday subscription concerts. Q.

## SOLOISTS APPEAR WITH WPA PLAYERS

**Solomon Leads Illinois Symphony in Kalinnikoff and Sanjuan Novelties**

CHICAGO, March 16.—Catherine Saurer, pianist, appeared with the Illinois WPA Symphony, Izler Solomon conducting, on March 2 in the Eighth Street Theater. In Dohnányi's 'Variations on a Nursery Theme' for orchestra and piano, she played in a capable, though reticent manner. Never for a moment did she assume the role of a soloist, but modestly kept to the business of providing a complement to the orchestra.

A brilliant and forceful performance of Berlioz's Overture to 'Benvenuto Cellini' opened the concert. This was followed by Kalinnikoff's Symphony No. 1 in G Minor, a rarely heard work, whose merits Mr. Solomon revealed clearly. He succeeded in impressing upon the audience the music's melodiousness and its well-bred air, qualities which tend to balance its lack of great originality. Chabrier's Rhapsody 'España' completed the program.

On March 9 Mr. Solomon led the Illinois Symphony in the first Chicago Performance of the 'Liturgia Negra' Suite by the Spanish composer Pedro Sanjuan. The Suite, which portrays the ceremonial rites of Cuban slaves of the Colonial period, appealed strongly to the audience's imagination. The musicians played it with such spontaneity that, weird as the music was, it had a strong air of realism.

**Begin 'Victory Concerts'**

Soloist of the evening was Marian Carlisle, soprano, who sang 'L'amero saro costante' from Mozart's 'Shepherd King' and Chausson's 'Chanson Perpetuelle'. Although she displayed considerable taste and musicianship, she failed to communicate the music to the audience with much effect. The concert began with Eric DeLamar's Overture to 'The Faun', a revision of the com-

poser's first orchestral composition. Mozart's 'Haffner' Symphony and Eight Russian Folk Tunes by Liadoff made up the remainder of the program.

The Illinois WPA Symphonic Ensemble, under Mr. Solomon presented the first of a series of weekly free 'Mid-Day Victory Concerts' in Fullerton Hall of the Art Institute on March 4. A capacity audience made up largely of Loop office workers attended. The program was composed of works by Bach, Roger, Mendelssohn, Sibelius and Mozart. In the latter's Rondo from Serenade No. 7 in D, Arthur Tabachnick, violinist, was heard as soloist. The series has been planned to benefit civilian morale in wartime and is being offered through the cooperation of the Illinois Music Project and the Art Institute.

## LOCAL CHORAL CLUBS AND SOLOISTS HEARD

**Svithiod Singers Celebrate Anniversary—Lhevinne and Thomas Give Recitals**

CHICAGO, March 20.—The Svithiod Singing Club of Chicago, composed of sixty male Chicagoans of Swedish birth or ancestry and led by Knut Hansen, celebrated its sixtieth anniversary with a jubilee concert in the Civic Theater on March 1. Beal Hober, soprano, was soloist, and Charles Lurvey provided piano accompaniments. In a program made up largely of Scandinavian music, the chorus sang with a full tone and showed in its feeling for style and its tasteful interpretations the results of sound, painstaking direction. Miss Hober revealed an ample and attractive voice in 'Pace, Pace mio Dio' from Verdi's 'Force of Destiny' and several songs.

Josef Lhevinne, pianist, made his only Chicago concert appearance of the season on March 3 in Orchestra Hall. He was appearing in the fifth of the six piano recitals on the Musical Arts Piano Series sponsored by the Adult Education Council. Mr. Lhevinne played Beethoven's 'Waldstein' Sonata, a Chopin group, Schumann's Toccata in C, and works by Debussy and Balakireff.

The Central YMCA College School of Music presented two faculty concerts on March 8. The afternoon program was given by small ensembles and soloists and the evening program was a symphony concert under Nicolai Malko. Among those taking part were Cecil Leeson, saxophonist, Henrietta Chase, soprano, Max Rudolph, pianist, and Raymond Koch, bass. Russell Wood's Quartet in C received its first performance at the afternoon concert.

**Lawrence College Choir Sings**

The Lawrence College Choir under Carl J. Waterman gave a concert in the Goodman Theater on March 9. In a program that included sacred and operatic music the choir sang with a good clear tone and showed that it had been carefully trained.

Marvin Gross, resident pianist, appeared in recital in Kimball Hall on March 10. He displayed a remarkably facile technique and a flair for dynamics. His program included the Bach-Liszt G Minor Fantasia and Fugue, the Brahms-

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## Orchestral Concerts

(Continued from page 30)

the reverberating closing pages still have their breath-taking effect, especially when played as pungently as on this occasion. The quieter episodes have rather fallen into the shade and have lost their spice and originality.

An excess of refinement in the Mozart and a sound and affectionate performance of the Sibelius were other rewarding, if less exciting, aspects of the concert. Q.

### Boston Symphony Gives Britten Work and Ruth Posselt Plays

Boston Symphony Orchestra, Serge Koussevitzky, conductor. Assisting artist: Ruth Posselt, Carnegie Hall, March 14, afternoon:

Sinfonia da Requiem, Op. 20. Benjamin Britten  
Concerto for Violin and Orchestra  
Symphony No. 7, in A Major, Op. 92  
Beethoven

The second concert of the Boston Symphony's fourth visit to New York brought forward the work that, according to the program notes, Benjamin Britten had written originally on commission from the Japanese Government for the celebration of the 2,600th anniversary of the Japanese dynasty in 1940, but which was rejected as not suitable for that particular festival.

Of the three movements, designated as 'Lacrymosa', 'Dies irae' and 'Requiem aeternam' respectively, the third proved to be the most significant by virtue of the elegiac mood it established and the individual character of its thematic material, which at times bears a strongly Oriental tinge. There was more genuine eloquence in this section than in either the somewhat tenuous first movement or the derivative second. The audience was obviously deeply impressed by the work and the performance.

Of the increasingly popular Samuel Barber violin concerto Ruth Posselt gave a notably persuasive performance, moulding the long-breathed phrases with expert artistry and investing the music with a temperamental glow and richness of tone. She performed a highly valuable service for Mr. Barber's work by playing it as she did and she received a just tribute from the audience.

As the closing number Beethoven's Seventh Symphony was given with the authoritative stamp and all the imaginative treatment to be expected of a Koussevitzky reading of this work. C.

### Karl Krueger Conducts WPA Symphony

New York City WPA Symphony Orchestra, Karl Krueger, guest conductor. Carnegie Hall, March 8, late afternoon:

Overture, 'In Springtime'.....Goldmark  
Symphony No. 2 in D.....Brahms  
Suite, 'The Fire-Bird'.....Stravinsky

This concert framed the New York debut of Karl Krueger, the conductor of the Kansas City Philharmonic Orchestra, and it may be placed on the records at once that he created an excellent impression. The program was to have been varied by the singing of Saint-Saëns and Bizet airs by Bruna Castagna, but indisposition prevented the contralto from appearing.

Mr. Krueger at once revealed himself as a conductor with authoritative knowledge of the scores taken in hand and of the technique of orchestra conducting. Despite his modest bearing he conveyed his wishes with forceful effect to his players and succeeded in offering to the audience performances admirable in tone quality, justness of proportion and dynamic significance. He disclosed a special flair for the lyric and the poetic and the melodies of the Brahms symphony were made to sing with fine effect. There were times in the symphony, especially, when the orchestra did not respond to his directions as fully as could have been desired, but the performance of the work in most of the major details was eminently satisfying.

An impressively poetic mood was created in the Goldmark 'Spring' overture, while the various sections of the Stravinsky 'Fire-



Victor Kraft

Serge Koussevitzky with Ruth Posselt After Her Performance of the Barber Violin Concerto

Bird' Suite were played with subtle appreciation of their spirit and a vivid sense of coloring. What Mr. Krueger accomplished with the orchestra at his disposal engendered the desire to hear him work with an organization with sufficiently long experience to have achieved a more perfect orchestral amalgamation. The audience rewarded him with prolonged demonstrations of warm applause. C.

### Sir Thomas Beecham Again Conducts the WPA Orchestra

New York City WPA Orchestra, Sir Thomas Beecham, guest conductor. Assisting artist: Betty Humby, pianist. Carnegie Hall, March 15, late afternoon:

'Chasse royal et orange' from 'Les Troyens'  
Berlioz  
Sinfonia (quasi Variazioni).....Richard Arnell  
Concerto No. 17 in G Major, for piano and orchestra.....Mozart  
Symphony No. 4 in G Major.....Dvorak

This concert marking the reappearance of Sir Thomas Beecham with the WPA Orchestra had elements of some special interest in the first performance of the Sinfonia by the young English composer, Richard Arnell, and the appearance as soloist of Betty Humby, English pianist.

In the Arnell novelty the thematic material used in the first movement serves as the basis of the succeeding set of four variations, designed in contrasting moods, in conformity with traditional symphony form, the final one ending with a majestic proclamation of the principal theme. The net impression gained on a first hearing was that the young composer had developed a facile compositional technique and an individual manner of employing it, but that his craftsmanship as regards both the writing and the orchestrating was superior to his musical ideas. One could wish that his basic material had been of a stronger physiognomy. Sir Thomas presented the work with obvious conviction of its worth and the composer was brought to the stage and recalled several times.

The miracles that the English conductor is able to accomplish with a group of players that is necessarily something less than a first-class orchestra was again demonstrated by the amazingly smooth and tonally fine performance of the descriptive excerpt from Berlioz's 'Les Troyens' and his highly imaginative and potentially communicative projection of Dvorak's fourth symphony.

Miss Humby approached one of the least familiar of the Mozart concertos with a sensitive responsiveness that at times produced commendable musical results and at others betrayed her into sentimentalizing, and with an abundance of nuance that was expressed within the framework of a very small tone, so small that it was frequently drowned out by the orchestra. Had the conductor kept the orchestral tone down to a smaller scale it would undoubtedly have enabled the pianist to materialize her intentions more adequately. An additional handicap was the fact that the piano and the orchestra were not in tune. C.

### Barzin Offers Novelties with Leroux as Soloist

National Orchestral Association, Leon Barzin, conductor. Assisting artist: Germaine Leroux, pianist. Carnegie Hall, March 16, evening:

Overture to 'The Magic Flute'.....Mozart  
Sinfonietta Giocosa, for piano and chamber orchestra.....Martinu  
Symphony No. 45 in F Sharp Minor ('Farewell').....Haydn  
'Chameleon Variations'.....McDonald  
'Strawberry Jam (Home-made)'.....McBride

Before the last movement of Haydn's 'Farewell' Symphony Mr. Barzin announced that a test blackout had been ordered and, accordingly, the final section would be played with an effect that might be expected in the event of a real blackout. Thereupon the performance proceeded, and as individual players finished their parts they came forward to hold flashlights for others until they were through, thus offering an up-to-date version of Haydn's own prescription for a performance of the closing pages. At the end only the conductor's baton and two violinists were left functioning.

After a neat opening performance of the 'Magic Flute' Overture the Martinu novelty was given its premiere. The music proved to be of pronounced Czechoslovakian folkish character expressed in a highly sophisticated idiom of dissonance.

An almost uninterrupted driving energy created a breathless effect as the work proceeded through its four sections but Mme. Leroux played the piano part with the clean-cut incisiveness and the rhythmic sureness and easy fluency always characteristic of her pianistic work. The straightforward thematic material used by the composer and the manner in which he has treated it provide something of a paradox. Mr. Martinu was brought to the stage to bow.

Harl McDonald's 'Chameleon Variations' are a set of essays in the manner of ten master composers, Monteverdi, Vivaldi, Bach, Handel, Mozart, Beethoven, Schumann, Wagner, Debussy and Stravinsky. All are adroitly carried out but some of them are less successfully pertinent to the style of the composers represented than others.

The closing number, Robert McBride's 'Strawberry Jam (Home-made)', like the Martinu work, was given its first performance on this occasion. As it is for the most part an essay in jazz it found a logical place on the program after the McDonald set of impressions. On its own merits it seemed rather out of place on an otherwise serious program. C.

## Obituary



Alexander Zemlinsky

LARCHMONT, N. Y., March 18.—Alexander Zemlinsky, Viennese conductor and composer, who had been in this country since 1938, died at his home here on March 16. He had been in failing health for several years. He was sixty-nine years old.

Mr. Zemlinsky was born in Vienna, Oct. 4, 1872, and studied at the Vienna Conservatory. While there, a string quartet by him was heard by Brahms, who became interested in the younger man and helped him materially in his career, by encouraging him to continue composing and by getting his works published.

His first opera, 'Sarema' won the Leopold Prize in Munich and was produced there in 1897. Three years later, another opera, 'Es War Einmal' was given by Mahler at the Vienna Opera. Among his five other operas was a setting of Oscar Wilde's 'A Florentine Tragedy'. He became conductor of the Volksoper in Vienna in 1906, at the Hofoper, Mannheim, in 1908, two years later, and at the German Opera House in Prague in 1911. He was director of the Deutsche Musikakademie in Prague from its foundation in 1920, until 1927. From 1927 till 1932 he was conductor at the Berlin Staatsoper and of the Philharmonic Choir. He returned to Vienna in the latter year.

Among his well-known pupils were the late Artur Bodanzky, his own brother-in-law, Arnold Schönberg and Erich Korngold. Works by him heard in America in-

cluded his setting of the Twenty-third Psalm given by the Friends of Music under Bodanzky, and a Sinfonietta by the Philharmonic-Symphony under Mitropoulos, as well as numerous songs.

His wife and a daughter by a former marriage survive him.

### Marguerite Lemon

Marguerite Lemon, soprano, formerly a member of the Metropolitan Opera, died in hospital on March 10, after an illness of a year. In private life she was the wife of William H. Pauling-Emrich, an international lawyer. She was born in Indianapolis in 1887, and after vocal study in her native city, came to New York where she was soloist in a Fifth Avenue church. Her debut at the Metropolitan was as Micaëla in 'Carmen' on Feb. 1, 1904, with Calvé, Caruso and Scotti. She made appearances with prominent orchestras in the East and later sang in opera at Covent Garden. On her retirement she lived for twenty-five years in Paris, returning at the time of the German invasion. Her husband survives her.

### Carl Fischer, 3rd.

ENGLEWOOD, N. J., March 15.—Carl Fischer, 3rd, grandson of the late Carl Fischer, founder of the New York music publishing house, died in hospital here yesterday of asphyxiation by illumination gas. He was thirty years old. He had been taken to the hospital by the police ambulance the previous evening in response to a telephone call from his home. Mr. Fischer, who was born in Englewood, was educated at the Hill School and Yale University, from which latter institution he was graduated in 1933. He was in the aviation manufacturing business. His wife, the former Muriel Schroeder, survives him.

### Arthur E. Stahlschmidt

UTICA, N. Y., March 12.—Arthur E. Stahlschmidt, voice-teacher, composer and lecturer, died here yesterday in the Masonic Home. He was seventy-eight years old. Born in London, he studied piano in Vienna with Leschetizky and singing in Florence with Vannucini. He came to New York in 1897, establishing himself as a teacher of singing. His wife, whom he married in 1912, was the former Winifred F. Goff.

### James C. Warhurst

PHILADELPHIA, March 20.—James C. Warhurst, organist and a member of the American Guild of organists, died here last month. Born in England in 1867, he came to this country as a boy. He had served as organist in prominent churches here and had taken an active part in the affairs of the local chapter of the guild. W. E. S.



## Chicago

(Continued from page 35)

A full-length harp recital by Marcel Grandjany drew a large audience to Kimball Hall on March 11. Mr. Grandjany's playing was a revelation of the virtues of the harp, and a strong refutation of the belief held by some that the instrument is limited in its capacities of expression. His program consisted mainly of his own compositions and transcriptions. B.

John Charles Thomas, substituting for Lawrence Tibbett, in the History and Enjoyment of Music series at the Civic Opera House on March 8, delighted a packed house with a program of operatic arias, art and folk songs. Encores were sung after each group and several added at the end of the program. Mr. Thomas was in fine voice. Carroll Hollister was his accompanist.

### Elman Appears in Recital

At the same hour, Mischa Elman, violinist, appeared in Orchestra Hall, giving one of his finest concerts in this city. The impeccable Elman tone, plus

### PARTICIPANTS IN CHICAGO SYMPHONY BACH 'MASS'

Dr. Frederick Stock, Conductor, with the Soloists (Left to Right), Mark Love, Baritone; Lilian Knowles, Contralto; Harriet Henders, Soprano, and Frederick Jagel, Tenor



CHICAGO, March 20.—An unusual treat for symphony subscribers on March 11 and 12, was the Bach Mass in B Minor sung by the Swedish Choral Club, Harry T. Carlson, director, with the Orchestra, Dr. Stock conducting. The soloists were Harriet Henders, soprano; Lilian Knowles, contralto;

Frederick Jagel, tenor, and Mark Love, bass. A third performance was given on March 15. The magnitude of the work, the flawless singing of the chorus and the excellent work of the soloists, were all so perfectly co-ordinated by Dr. Stock, that the entire performance moved along with stimulating precision.

an unusual reverent attitude in interpreting, combined to make each number of particular distinction.

The Chicago Symphonic Choir, Walter Aschenbrenner, conductor, and Zlatko Balokovic, violinist, gave a concert in Orchestra Hall on March 1, under the auspices of the Yugoslav Relief Fund Association, Inc. The chorus of mixed voices showed good basic tonal foundation and excellent flexibility under the leadership of Mr. Aschenbrenner in a program comprising liturgical music and folk songs. Mr. Balokovic played Bohemian and Croatian works displaying warm coloring, sensitive feeling and excellent musicianship. He was ably accompanied by Jasna Bjankini. Q.

### North Shore Choral Group Heard

WINNETKA, ILL., March 20.—The North Shore Choral Society, Madi Bacon, conductor, with soloists, Charlotte Simonds, substituting for Edith Mason, Ruth Slater, Charles Sears and Virgilio Lazzari, sang Mozart's 'Requiem Mass' on March 6, in Winnetka, Ill. Members of the Woman's Symphony, Izler Solomon, conductor, provided the instrumental music, besides playing the Bach 'Brandenburg Concerto' No. 5. Miss Bacon's directing of the Mozart Mass showed technical and musical command, both chorus and soloists singing with fervor. Mr. Solomon's conducting of the Concerto was stimulating. Q.

### Curtis Quartet Plays in Memphis

MEMPHIS, March 16.—On March 7, I. L. Myers, Memphis art patron, presented the Curtis String Quartet to an all too small audience but one that enjoyed every moment of an entirely lovely and marvellously performed program. Opening with the Haydn Quartet in D Minor, Op. 76, they followed with a group of shorter works and closed with the Beethoven second Razoumovsky Quartet. The 'cellist, Mr. Cole, made interesting remarks about the Stradivarius violins, the Amati viola and the Montagnana 'cello used by the players and announced the two encores which the audience demanded. J. C.

### Mary Louise Beltz Sings in Dallas

DALLAS, March 16.—On March 11 Mary Louise Beltz, co-winner of the national award for young artists last year at the National Federation of Music Clubs, was presented in a song

recital by the Dallas Bankers' Wives Club at the Dallas Country Club. Miss Beltz possesses a lovely contralto voice and sings with fine technique and interpretation. She is head of the voice department at Mary-Hardin Baylor College for women at Belton, Texas. Her efficient accompanist was Willie Mae Kelly, also a member of the music faculty at Mary-Hardin Baylor. M. C.

### KLEIBER IN MEXICO

#### Leads Orchestra in Cycle of Nine Beethoven Symphonies

MEXICO CITY, D. F., March 14.—It has been a memorable series of Beethoven concerts that Erich Kleiber has conducted in Bellas Artes under auspices of the Daniel Musical Society, Confining himself to performance of the Nine Symphonies (he says he finds even the inclusion of an Overture a disturbing element) he has clarified this music for both the musicians on the stage and the listeners.

Coming here from South America a stranger, and called on to direct an orchestra of musicians entirely unused to his method, he has built up The Symphony Orchestra of Mexico to a new height of excellence.

To say that the Mexicans like Kleiber is to put it mildly—they are crazy about him. Audiences have been capacity, every seat occupied, all boxes (except the President's) full, and many people standing. Quite unexpectedly the music lovers of the Republic had the opportunity of hearing the Ninth, conducted by Kleiber as an extra concert in the series, for it was deemed by the management of the new radio station, XEOY, to be most fitting for the opening program of the station on March 10. Plans are afoot to bring Kleiber back for a return engagement.

### BACCALONI AND MENUHIN APPEAR IN WASHINGTON

#### Basso Heard with Opera Troupe in Scenes from Donizetti and Mussorgsky Works

WASHINGTON, D. C., March 16.—For his first appearance in the capital, on March 12, Salvatore Baccaloni brought his own company of five singers and a duo-piano team to assist him in present-

ing costumed scenes from three operas. The celebrated Metropolitan basso-buffo gave a show entirely to the liking of his enthusiastic audience with excerpts from Donizetti's 'L'Elisir d'Amore', from the same composer's 'Don Pasquale' and, for a somber touch, from Mussorgsky's 'Boris Godunoff'. Except for a performance by the Russian Opera Company several years ago, the Russian work is known to Washington audiences only in symphonic transcriptions.

Dorothy Hodgkin Dorsey, who brought the basso to the capital, had the Wednesday preceding presented the more familiar figure of Yehudi Menuhim. He has for several seasons been an established feature of the Dorsey series. This year he played a conservative program built around his revival of the Paganini Concerto No. 1 in D in the original three-movement version. J. W.

### Cara Verson Plays in Bluffton

BLUFFTON, O., March 16.—Cara Verson, pianist, gave her causerie recital, 'Vignettes of Modern Pianism', at Bluffton College on March 11. An informal approach to the modern composers represented on the program, giving pertinent details as to inspiration, salient points of analysis, seemed to heighten the enjoyment of the recital. A further Spring tour by Madame Verson includes appearances in Fondulac, Oshkosh, Stevens Point and Beaver Dam, Wis., Macomb and DeKalb, Ill., Tarkio, Mo., Fayette, Ia., Berrian Springs and Nazareth, Mich., and South Bend, Ind. Q.

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## Philadelphia

(Continued from page 27)

Panizza and Paul Breisach as the respective conductors, the latter heard here for the first time. Excellent as the exponents of the various roles were Leonard Warren, Astrid Varnay, Raoul Jobin, Norman Cordon, and John Carter.

'La Bohème' had Licia Albanese as Mimi, Jan Kiepura as Rodolfo, Annamary Dickey as Musetta, Francesco Valentino as Marcello; George Cehanovsky, Schaunard, and Ezio Pinza, Colline. Gerhard Pechner was Benoit and Alcindoro and Wilfred Engelman and Lodovico Oliviero completed the roster.

During the evening Edward Johnson, general manager, came on the stage and on behalf of himself and the Metropolitan Opera Association voiced thanks for the moral and monetary support given the organization by Philadelphia's opera-going public, a support which insured the financial success of the season and left the local guarantors fund intact.

## Brahms Festival

(Continued from page 27)

Elisabeth Schumann, soprano, whose specialized attainments as a Lieder singer were pleasurably employed in two groups which included 'Wir wandelten,' 'Der Tod, das ist die kühle Nacht,' 'Geheimnis,' 'Der Jäger,' 'Blinde Kuh,' 'An eine Aeolsharfe,' 'O komme, holde Sommernacht,' 'Nachtigall,' 'Lerchengesang,' 'Vergebliches



Henry S. Drinker



James A. Dash

Standchen'. Mr. Rosenek provided tastefully-wrought accompaniments and properly took bows with both Mme. Schumann and Mme. Kisch-Arndt.

March 4 brought a memorable Lieder recital by Alexander Kipnis, bass, with Leo Taubman as an able collaborating pianist, in the Foyer, a large and enthusiastically receptive audience greeting this pre-eminent master of the art of song. To be treasured were profoundly-felt interpretations of the 'Vier ernste Gesänge'; exemplary projections of the dramatic 'Verrat', the lovely 'Feldeinsamkeit', and other items among which were 'Auf dem Kirchhofe', 'Sonntag', 'Von ewiger Liebe', 'O musst ich doch den Weg zurück'.

### 'Requiem' and Other Works Sung

In the Academy of Music on March 5 an impressive choral-orchestral concert contributed as the major feature Brahms's magnificent and exalted 'Requiem'. A gratifying performance was realized and was acclaimed by an assemblage of more than 2,000. The efficient conductor was James Allan Dash, music director of the Philadelphia Festivals Society.

The choral movements, among the most inspired and stirring in all religious music, were effectively sung by the Philadelphia Brahms Festival Chorus of 200, trained and prepared by Dr. Dash and his assistant-conductor, Robert B. Miller. Responsive to Dr. Dash's leadership the singers furnished a telling account of their resources despite the loss of valuable tenors and basses because of the war and defense work.

Outstanding as the soprano and baritone soloists were Rose Bampton and Igor Gorin, the former delighting by her eloquent 'Ye now are sorrowful' and the latter, by fluent and warm utterance of his passages. A large body of instrumentalists from the Philadelphia Orchestra, and Mr. Miller at the organ, served Dr. Dash and the singers well in orchestral accompaniment. The musicians shared with Dr. Dash, soloists and chorus, the ovation which followed the performance.

Besides the 'Requiem', the program listed two shorter pieces for chorus and orchestra, the Elegy, 'Nänie' and the 'Song of Destiny', both set forth in more than acceptable style and further revealing Brahms, the imaginative tone-poet.

The festival's second chamber music schedule in the Foyer on March 6 enlisted the Perole String Quartet with Nadia Reisenberg, pianist, and Clarence Mayer, Philadelphia Orchestra horn-player, as assisting musicians. The Quintet in F Minor, Op. 34, for piano and strings, was the highlight, the quartet and Miss Reisenberg giving an accomplished interpretation. A nicely-ordered but small-toned treatment of the Quartet in C Minor, Op. 51, No. 1, and the Trio in E Flat for piano, violin, and horn, Op. 40, completed the list.

The final program in the Foyer on March 7 was unusual in character and

very enjoyable in content. The participating groups were vocal ensembles from the Philadelphia Academy of Vocal Arts and the University of Pennsylvania, led respectively by Vernon Hammond and Robert Godsall; an Academy of Vocal Arts quartet, Doris Blake, Jane Faltz, Walter Pfannenstern, and Blake Ritter; and pianists Oscar Eiermann, Marcella North, and Harriet Gyllenhaal.

Given were excerpts from the two sets of 'Liedeslieder' Waltzes, Op. 52 and 65; the Four Vocal Quartets, Op. 92; numbers from the Twelve Songs and Romances for Women's Voices, Op. 44, and the Five Songs for Mixed Chorus, Op. 104. In conclusion, mention should be made of the useful and informative program book issued by the Philadelphia Festivals Society in connection with the series, the volume containing program notes by the society's president, Henry S. Drinker, English translations of song texts and other useful material.

## PIANIST PRESENTED IN DEBUT BY FORUM

### Borovsky Plays First Local Recital—Ballet Theatre Gives Programs

PHILADELPHIA, March 20.—Presented by the Philadelphia Forum and making his first appearance locally, the eminent pianist, Alexander Borovsky, was hailed by a large audience at the Academy of Music on March 4. Expertness in command of keyboard and pedals and broad musicianship were revealed in his playing of Bach's English Suite in G Minor; Brahms's Variations and Fugue on a Theme by Handel, and works by Prokofieff, Liszt, and others.

Under Emma Feldman's management, the Ballet Theatre was billed at the Academy of Music March 6 and 7. Entertaining, colorful, and smoothly executed performances of 'Bluebeard', 'Slavonika', 'Peter and the Wolf', 'Pas de Quatre', 'Princess Aurora' and other ballets established the company as one of the better choreographic ensembles viewed here in recent seasons. There was an incidental local interest in the presence of Karen Conrad among the principal dancers, she being a native of this city and a former member of Catherine Littlefield's Philadelphia Ballet.

Illa Caretnay, soprano, assisted by Herman Weinberg at the piano, sang in the course of a faculty recital series at the Settlement Music School on March 8, while at the Franklin Institute Guy Marriner, pianist, discussed and performed music of Gluck, Schubert, Liszt, and Brahms. Fannie Turner, soprano, Agnes Quigley and Ruth Burroughs, pianists, and Harold Woomer, violinist, were associated in a Clarke Conservatory of Music Concert at Presser Hall on March 10. Francis Greer, soprano, and Harold Vanderburg, baritone, sang at a Wanamaker Store concert, Henri Elkan conducting on March 11. The same evening Dr. Morrison Boyd played organ music by Brahms at Irvine Auditorium in a series under the auspices of the Department of Music and the School of Fine Arts of the University of Pennsylvania.

Paul Nordoff's recently-completed 'Poem' for violin and piano with Sadah

Music Maintains Morale! Music Must Go On!

Shuhari and the composer as collaborating artists, had its public premiere and was cordially received on March 12 in Ethical Culture Society Auditorium at the first of two concerts presented by the Philadelphia Conservatory of Music in honor of the late M. Sophia Ezerman and devoted to Music of North and South America. Decidedly "modern" and personalized in style, Mr. Nordoff's opus on a primary audition discovered provocative material in plan and writing to make one wish for a rehearing for further analysis and appraisal.

There was also a well-integrated publication of Walter Piston's Trio for violin, cello, and piano, by Boris Koutzen, Elsa Hilger and Vincent Persichetti. In Villa-Lobos's 'Choros No. 5' and Joaquin Nin's 'Danza Iberica', the young pianist, William Kapell, exercised exceptional powers. No inconsiderable part of the concert's pleasure resulted from the fine accomplishments of Lais Wallace, Brazilian soprano, and Santos Ojeda, Cuban pianist, in songs by Villa-Lobos, Ibere De Lemos, Francisco Braga, Ernani Braga, Alberto Nepomuceno, Francisco Mignone, Lorenzo Fernandez, Felix de Otelio, Valdemar Henrique, Jayme Ovale, and Vieira Brandao.

A Duo Music Club bill at the Ritz-Carlton on March 12 enlisted soloists and ensembles from several New Jersey music clubs.

### Baccaloni and Pessl Heard

An "operatic concert in costume" under Philadelphia Forum auspices at the Academy of Music on March 13 presented the Metropolitan Opera bass, Salvatore Baccaloni, supported by a company consisting of Florence George, soprano, Elizabeth Wysor, contralto, Franco Perulli, tenor, and Ivan Petroff and Earl Wrightson, baritones. The two-piano accompaniments were played by Mario Varchi, musical director and conductor, and Everett Roubush. Armanda Agnini was stage director. The program's peaks were the Inn Scene from Mussorgsky's 'Boris Godunoff', in which Mr. Baccaloni as Varlaam achieved a striking characterization, and the second act of Donizetti's 'Don Pasquale'.

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By Active Use of Resources*

By CARLETON SPRAGUE SMITH.  
As Told to ROBERT SABIN

THE library is the basis of community music life. It is far more than a storehouse for musical texts and treatises. It plays an active part in the performance of music as well as in the study of it. People go to concert halls and listen to music passively, but when they want to find out about it for themselves they turn to the library. After hearing a Beethoven symphony for many years, for instance, the intelligent music-lover wants to see it. He is curious about the way in which it is written, and he is not satisfied with his aural impressions. When he has studied the text, he not only knows much more about the music but he also enjoys it more keenly. The score is an essential complement to the music.

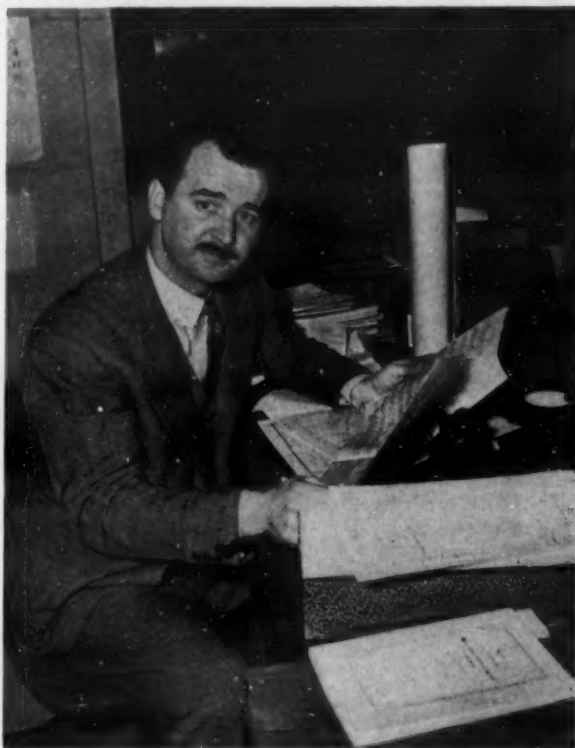
We feel that the music library is in a way a concert hall, a place where we can exploit music as well as have it. A symphony orchestra, to draw an analogy, gives a library concert when it plays the music of Bach and Beethoven which we have in our collections. The New York Public Library is taking an active part in the city's musical life. The League of Composers has held several series of concerts in the library, with special attention to South American composers in recent months. An international festival was presented last season. And the Composers' Forum Laboratory has also given many of its concerts at the library. Music of the seventeenth and eighteenth centuries from the library's collections has been performed upon instruments of the time. The whole trend is toward making a library a place where people can learn about music by actually hearing it.

### Library of Future Will Use Recordings

The library of the future will use phonograph recordings in conjunction with scores to a far greater extent than we can at present. Vast collections of records will be made, and students will be able to hear the scores which they are examining. We have in the New York library a bibliography of phonograph recordings which is probably the most extensive of its sort in the country. It covers the entire field of recordings from England to Japan. The student who wishes to hear a recording of a work by Bach, for example, can find in this bibliography a list of all the recordings of that particular work which have been made. This bibliography and the collection of records which the library already possesses are constantly in demand, although the use of the latter has so far had to be restricted to special students. We have several machines with ear phones for the use of students and plan to extend this branch of our activities. It would be an excellent idea for the phonograph recording companies to send us copies of their new issues, just as they do to the reviewers.

We hear a great deal about the appreciation of music these days, and many courses are offered by institutions and individuals. But appreciation means actual participation. An appreciation of music course has about as much sense as an appreciation of chemistry course, if it does not get people actively engaged in music. If junior plays with toy automobiles, he wants to take them apart and see how they run. He will dream of becoming an engineer or an inventor only if he begins learning about mechanical things through his own experience. The same thing applies to musical interests. No one who really loves music will be satisfied by hearing about it. And here again the library will be of increasing service to people as it expands its collections of scores and recordings.

Another contribution which the library is making to musical life consists in its music publications. These range from such European works as symphonies by Gossec to chamber music composed by



Dr. Carleton Sprague Smith

Larry Gordon

the Moravians in Pennsylvania. These compositions, published from copies in the collections of the library, can be bought by professional and amateur musicians. Music which commercial houses would scarcely venture to publish will be thus made available to the general public in increasing quantities. Contemporary composers are sending in their scores also, so that the library will eventually have a wealth of material in that field. The Library of Congress obtains copies of almost everything through copyright, but New York, rather than Washington, is the musical capital of the nation. Therefore, the more that publishers and composers can be persuaded to provide the New York library with copies of new works, the better it will be for everyone concerned.

Several special branches of the music library are growing apace. The Americana section, of which John Tasker Howard is curator, is separately shelved and is continually being enriched by gifts and acquisitions. Students can learn much about American musical history simply by running through some of the music in this collection. It contains the first editions of Mozart published in the United States, with several airs "sung by Signorina Garcia," who later became world famous as Madame Malibran. These were published with both Italian and English texts, as the public preferred to have them sung in English. Among the curiosities is a poem about the landing of Columbus set to music from Mozart's 'La Clemenza di Tito'. American song composers from early times are also generously represented in the Americana section. Display cases make it possible to exhibit some of the most interesting historical volumes and copies of music.

The song index which the music library is building already includes over 200,000 titles. It includes all types of songs in all languages, and each song is indexed separately in all its editions. This index makes it far easier than it has hitherto been to find immediately the song which the student or music-lover is looking for. Very often people remember songs only by their titles. Now, songs that were previously buried in collections or listed under the composer's name can be located at once. The library of today is constantly making such innovations to increase the utility of its collections and to help people to get what they want as quickly and simply as possible.

Through the gift by Mrs. Ossip Gabrilowitsch of

*Scores and Recordings Will  
Be Increasingly Important  
in the Library of the Future*

much of her husband's musical library it has been possible to establish the foundation of a reference collection of scores to be used with phonograph records. The increase of Latin-American cultural exchanges with the United States has had a beneficial effect upon the library's South American collections. New records, films and scores have been purchased or received as gifts, and public interest in South American music is increasing.

Eventually the music library will combine its reference and circulation departments, so that the maximum of efficiency can be achieved. Recent years have found it becoming increasingly active as an educational center. The graduate courses of New York University in music are held at the library, so that the students can be near to their material. Curt Sachs has given series of lectures and other scholars and musicologists have used its facilities. The significance of a library rests in the extent to which it is used by students, teachers and the general public rather than in the mere possession of texts and manuscripts. By holding classes in the library itself it is possible to make much more material available to students than it would if they were compelled to make special trips from their classrooms to get at sources.

### Use of Microfilm Increases

Throughout the country the use of microfilm is increasing in libraries. So important has this become that the Oberlander Trust has appointed Otto Albrecht of the University of Pennsylvania to make a survey of the musical manuscripts in this country. We have a microfilm section in the music library in New York and are expanding it as rapidly as conditions permit. Students should use microfilm instead of manuscripts, for the original documents wear out very quickly. Through the use of microfilm it will be possible to put a vast quantity of material at the disposal of music students in widely separated centers. They will no longer have to depend upon second-hand information as they so often have had to in the past, when they were unable to travel to the place where original manuscripts were kept.

Special collections are always of great use to libraries which have infinite fields to cover with all too finite purchasing funds. The music division of the New York Public Library has acquired the library of the Beethoven Association and has also received a fund to be devoted to the promotion of matters of general musical interest. In carrying out the provisions of this fund it will again find itself taking an active role in the musical life of the community. And this is one of the chief functions of the music library of every city and town in the country.

### Reprints of Articles Available

Reprint copies of the following educational articles which have been published in MUSICAL AMERICA may be obtained by addressing the Circulation Department. The price is five cents per copy.

- "Problems in Violin Teaching" by Emanuel Ondricek
- "Development of the String Quartet" by Adolfo Betti
- "Mastery of Song" by Emilio De Gogorza
- "Appeal for Musical Scholarship" by Hugo Leichtentritt
- "Music Criticism as a Practical Course of Study" by Oscar Thompson
- "Problems of Piano Teaching" by Isidor Philipp
- "Importance of Diction in Singing" by Francis Rogers



# Heard and Told . . .

By EULALIA S. BUTTELMAN

"The simple process of getting music and children together" and "to demonstrate how easy it is to teach children to sing well". . . .



Eulalia S. Buttelman

These are the motivating forces behind a lifetime of service in music education by C. A. Fullerton, one of the founders of the Music Educators National Conference now celebrating its thirty-fifth anniversary in Milwaukee. Formerly head of the music department at Iowa State Teachers College, Cedar Falls, Ia., and now Professor Emeritus in extension work there, Mr. Fullerton is rounding up his forty-fifth year with that institution.

Mr. Fullerton himself scarcely remembers a time when he was not teaching music. Fifty years ago, when supervisor of schools at Parkersburg, Ia., he acted as his own music director; a similar situation existed during his three years in the schools of Manson, in the same state. In 1896-'97 he abandoned pedagogy temporarily while a student at the University of Chicago. In that metropolis he fortunately came under the influence of William L. Tomlins, one of the really great choral men of his day. The youthful Fullerton studied singing privately with Tomlins and sang under his baton in the famous Apollo Club.

Early in his teaching career Mr. Fullerton began specializing in rural school music, a field which is his major interest to this day. About 1914 he became absorbed in the work in which he remains an ardent believer: teaching children in the schoolroom by means of the finest recorded music. His success with this plan has convinced him of its efficacy.

A familiar figure at MENC sessions, Mr. Fullerton is still actively concerned with the vital problems of his profession. His consuming aim continues to be, now

as in the past, "to get music and children together".

For producing top-notch bands the University of Washington ranks with the best. Under the direction of Walter C. Welke, president of the Northwest Music Educators Conference, the U. of W. bands have acquired an enviable reputation for excellence of performance in concert hall and on the athletic field.

Director Welke's 100-piece University Symphonic Band of the University School of Music regularly presents concerts of high musical order through the season. The Associated Students of the University have their own "Concert Band" conducted by Mr. Welke, and a "Pep Band" led by student director Kenneth Cloud; the two groups, in association with other performers in solo and skit, gave a clever Winter program called 'A Concert in Swing'.

However, it is the marching band which, so to speak, steals the show, being noted for its "brilliant execution of intricate and impressive formations" coupled with "the kind of playing that sets pulses racing", in the words of an enthusiastic commentator. In planning the pageantry and marching formations which are translated into action with such virtuosity by the band, Mr. Welke is ably assisted by band manager George Parant, trombonist in the group. Both director and manager, to judge by their pleased expressions when caught in the act, are in their element when bent over a layout covered with lead soldiers being marshalled into new and eye-filling designs.

War measures are responsible for changes in the music departments of the towns of Peru and Mendota in Illinois. Stanley Fisher, director of music in the Mendota grade and high schools, resigned recently to accept a ballistics position in Washington, D. C. The vacancy thus created is being filled by William C. Pierce, who has been released from his contract as head of music in the Peru public schools where he is serving his third year.

Indicative of what is transpiring

throughout the United States as the spring competitions and festivals swing into motion across the nation, two thousand young school musicians representing two dozen bands and thirty-five choruses from more than thirty high schools in the district around Galesburg, Ill., lately gathered in that city for the annual music contests.

Henry Veld, director of the Augustana College choir, and Thomas Williams, Knox College choir director, were adjudicators for the chorus competition. Judging the bands were Charles B. Richter, director of the University of Iowa band, and Clarence E. Sawhill, assistant band director at the University of Illinois.

Nearly a decade and a half ago, Theodore H. Post, director of the department of music at the University of Reno, Nevada, organized a civic chorus and orchestra there in which one hundred and fifty persons, half university students, half towns-people, share a musical experience. Director Post confesses to a modest pride in the achievements of these fine groups, which are sponsored by the local chamber of commerce; he feels that they have contributed substantially to the ideal of "unity through music" in this era of global upheaval—and that in a town where "unity" is hardly the password. Mr. Post represents Nevada in the California-Western division of the MENC.

Miriam Richter, wife of Charles B. Richter, associate professor of music at the University of Iowa, has been mentioned previously in this column as the attractive and talented helpmeet of her teacher husband. It must be added that she not only plays piano professionally but also contributes a diverting department entitled "Between the Lines" for the house organ put out by a publishing firm, the Educational Music Bureau, Inc. Mrs. Richter's literary offering combines original comment with quotation and witticism culled from various sources. One brief squib in the last issue which she credits to the advertising page of a Fort Worth, Texas, newspaper, is so good that one hopes she will not mind if it is repeated here, mostly for the sake of its naive terminal phrase; it reads thus:

"Wanted, a singer—First tenor for male quartet. Must read, fake, play guitar, leave town."

The Richters are both represented in this issue of the magazine. Mr. Richter supplies a timely article on the topic of 'School and Community Music in Time of War', in which he asks and answers many pertinent questions such as (a) should German and Italian music be omitted from programs?; (b) should school music organizations be made available for "drives" and mass meet-

ings?, and many others of immediate significance. Mr. Richter, well-known in the Midwest, is a former president of the North Central MEC.

Under its director, Dr. Conway Peters, the Albion College orchestra of some fifty players made its yearly ten-day concert tour of its own and neighboring states, returning to the home campus on St. Patrick's Day.

The high school band of Coldwater, Mich., is a busy organization through March and April, according to report of its director, Harlan G. Bond. Beginning with a concert in the school auditorium, the band, a large one of more than one hundred members, participates in a succession of important events including the solo, ensemble, band and orchestra contests of the district, scheduled to occur in nearby Ann Arbor and Kalamazoo.

Dr. Joseph E. Maddy, of the faculty of the University of Michigan and head of the National Music Camp at Interlocken, announces that pianist-composer Percy Grainger has been engaged as a faculty member at the Camp for the coming summer season.

## SCHOLARSHIPS OFFERED BY NEW ENGLAND SCHOOL

High School Graduates to Profit By Arrangement Established Seven Years Ago

BOSTON, March 20.—Scholarships to the number of 150, valued at \$100 each, are offered by the New England Conservatory of Music. One hundred of these are open to one qualified pupil of the graduating class of this year at any New England high school; fifty additional orchestral scholarships are open to students of orchestral instruments who are graduates this or previous years. Candidates must be recommended by their principal or music supervisor and must show unusual musical ability as well as a high scholastic standing.

A special scholarship of \$350 will be awarded to a holder of the high school scholarship for the year 1942-43 who has attained the best scholastic record for his freshman year at the conservatory.

This is the seventh year that the conservatory has set aside these scholarships for general musical education and the second year it has offered orchestral scholarships. Requests for further information must be made before April 1 and should be addressed to the Director, New England Conservatory of Music, Boston, Mass. G. M. S.

## Singing Teachers Hold Reception

The New York Singing Teachers' Association, Leon Carson, president, held a reception for new members and those unable to attend Tuesday meetings, at the studio of Vera B. McIntyre on the afternoon of March 15.

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# BOOKS: Parker and Bruckner Biographies and Study of English Cathedral Music Issued

DR. EDMUND H. FELLOWES'S volume on the cathedral music of England, embracing four centuries of that art; a life of Bruckner by the conductor, Werner Wolff, and a biography of Horatio Parker, written as a memoir for his grandchildren by his daughter, Isabel Parker Semler, are among the more recently published books of interest.

## English Cathedral Music

AN outstanding event of the Reformation Movement in England, the passing of The Act of Uniformity on Jan. 21, 1549, was fraught with consequence to English musicians. The Act ordered that "the Book of Common Prayer and none other" was to be used on and after June 9 of that year and church musicians perceived then with dismay that all the music with which they had been familiar, traditions inherited from time immemorial, had been destroyed at one blow. Music books were condemned to destruction, the musical settings of the Mass, Motets and all other sacred music allied to the Latin language were completely ruled out. It was necessary at once to provide music for the Anglican use in the Cathedrals and similar establishments. The problem of discovering compositions appropriate in the matters of design and style called for rare imagination and skill on the part of musicians. As Dr. Edmund H. Fellowes writes in his volume on 'English Cathedral Music' (London: Methuen), "How that call was answered is well known; for in the period that followed England was acknowledged to hold the supreme musical position among the nations of Europe. Before the close of the century English Cathedral Music could successfully challenge that of Italy and the Netherlands.

In the allotted space it is not possible to do justice to the scope of Dr. Fellowes's work, which covers the glories of Cathedral music in England for four centuries from the time of Edward VI to that of Edward VII. Beginning with what he calls "a brief outline" on 'Music and the Reformation', and which is an excellent minor essay in itself, succinctly written, the author discusses Cathedral music as a national heritage, music and the Anglican Services, the Edwardian, Early and Late Elizabethan



Dr. Edmund H. Fellowes, Author of a Volume on 'English Cathedral Music'

periods (studded with such names as Byrd, Morley, Tomkins, Weelkes and Gibbons), lesser composers of the Golden Age and after—all these chapters mines of information to the student—the Restoration, Georgian, Victorian, and Neo Edwardian periods. Rich with musical illustrations, the book also contains an appendix of examples of weekly Cathedral music lists of the present day, as well as an indispensable general index.

As a sample of the sound reasoning to be found, Dr. Fellowes, in his initial chapter, offers a theory for the astonishing flowering of music among laymen in the time of Elizabeth, a phenomenon that has puzzled many students of the time. The suppression of the monasteries, though it gave severe check to the art, throwing thousands of trained singers, musicians and choirmasters out of work to satisfy the greed of Henry the VIII and his court, had also a beneficent influence. As Dr. Fellowes says, "the disestablishment of the Monasteries may not have proved so complete a misfortune to the cause of English

music as might appear at first sight, even though it may have involved a large measure of individual hardship. The fact that a large number of trained musicians and chorister boys were diverted to lay occupations may be one of the reasons why the English people in all classes of life were so generally skilled in music in Elizabethan times a generation later."

To those even remotely interested in English cathedral music, this book is emphatically recommended and, though mentioned last, not the least of its attainments is its mass of biographical material about composers, either little known and with a few unsatisfactory lines in reference books concerning their life and work, or not known at all. To the volume's vitality of style, general lore and historical interest, is added the indisputable evidence of thorough research.

W. H. P.

## A Vivid Biography of Horatio Parker

AN intimate and authentic biography of Horatio Parker, simply titled 'Horatio Parker', has been written as a memoir for his grandchildren by his daughter, Isabel Parker Semler, in collaboration with Piersonson Underwood, and it is now published by G. P. Putnam's Sons. It is an affectionately written book that draws plentifully upon the composer's laconic diary and to a still greater extent upon the altogether delightful letters written by him to his children from time to time and the enlightening letters received by him from his friends, who evidently were legion, since it is obvious that he possessed a genius for friendship.

Mrs. Semler portrays the American composer as a man of vivid and even exciting personality, not exactly an "easy" person, a teacher, in fact, whose students regarded

him with a mixture of admiration and terror. "Yet he was a person of special delight to those who knew him well. Above all, he was always and everywhere consistent, one thing through and through. That one thing was perhaps the best New England had to offer—character." His unwavering devotion to duty was mellowed, she points out, by contact with the pre-war England of the University and Cathedral towns and the old Germany of music, friendliness and philosophy.

After reading these pages one realizes how difficult it would be to appraise justly the far-reaching influence exerted upon Parker's life and career by his mother, Isabella Graham Jennings, a teacher of music and a scholarly woman, with a strong and inspiring personality, who began to play the organ at sixteen and continued to do so almost without intermission until her death at sixty-seven. Nor does the author pretend to know how to do justice to her mother's contribution to her father's life and work. "They seemed as one in their completely harmonious, almost intuitive understanding where music was concerned; there were no words—they would have been superfluous."

The author writes in an easy, companionable manner, tracing her father's life from his early days in Auburndale, Mass., to his student days in Munich, his subsequent beginnings here, hanging out a shingle in Boston with Arthur Whiting, then moving on to St. Paul's School in Garden City, adding St. Luke's Church in Brooklyn and later St. Andrew's in Harlem, and eventually achieving, in 1893, Trinity Church, Boston, where he continued his ministry of music for some time after he had moved to New Haven, the following year, to take

(Continued on page 47)

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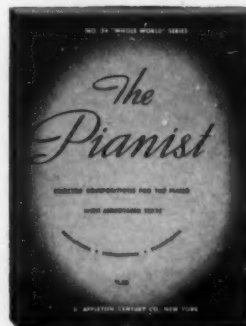
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## CHICAGO SCHOOL PLANS SUMMER TERMS

### American Conservatory to Hold Three Consecutive Sessions—Normal Classes and Public School Music Instruction Listed

CHICAGO, March 20.—To offer students the opportunity to earn additional credits, the American Conservatory of Music is featuring three terms of six weeks each during the Summer of 1942; the first term will start May 14.

The Summer catalogue includes an outstanding list of pedagogues, lecturers and recitalists. Many special courses will be offered during the sessions of 1942. The American Conservatory is a member of the National Association of Schools of Music and its requirements are based on those of the Association.

The major Summer session extends from June 25 to Aug. 5. Under the direction of president Hattstaedt and Charles J. Haake, dean of the college, the facilities of the conservatory will be expanded and new courses offered. This season the auditions for the limited number of free and partial scholarships for talented students of limited means will take place June 23 and 24, immediately preceding the opening of the main session.

In the piano department, Henriot Levy,



Edward Collins



Theodore Harrison

Rudolph Reuter, Allen Spencer, Edward Collins, Kurt Wanick, Louise Robyn, Earl Blair, Mabel Osmer, Jeanne Boyd, Mae Doelling Schmidt and others will be available for private lessons and to conduct repertoire teachers' classes. The vocal department will include Theodore Harrison, Charles La Berge, Elaine DeSelle, John C. Wilcox; in violin, John Weicher, concertmaster of the Chicago Symphony, Herbert Butler, Scott Willits; Lois Bichl and Edmund Kurtz in 'cello, and Margaret Sweeney in the harp department. The organists, Dr. Van Dusen, Dr. Herbert E. Hyde and Mr. Eigenschenk, are to be available for private organ lessons and

special courses in church and concert organ will be given by Dr. Dusen and other teachers.

The public school music department will offer intensive courses, especially during the major Summer session. The instructors in the department include Clarence Dissinger, Ann Trimmingham, Henry Sopkin and Edna B. Wilder. A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint and orchestration are being offered by John Palmer, Leo Sowerby, Jeanne Boyd, Stella Roberts and others.

One of the features of the Summer session is to be the normal class in Children's Musical Training under the direction of Louise Robyn. These classes will meet daily for ten days, commencing July 6. In regard to normal classes, all problems, methods of private and class instruction and materials to be used will be fully discussed and demonstrated. Intensive courses in Class Piano Methods for public school (Oxford Piano Course) are to be given by Gail Martin Haake and assistants.

A series of artist faculty recitals at Kimball Hall has been announced for the Summer term. Among the members of the faculty, the following will take part: Messrs. Levy, Reuter, Collins, pianists; Robert Speaker and Maryum Horn, vocalists; Edward Eigenschenk, organist; Lois Bichl, 'cellist, and Stella Roberts, violist. Students attending the Summer session will be admitted to the concerts free of charge.

## HOLD CONVENTION OF NATIONAL GUILD

### Settlement Schools Send Delegates to Meeting in Philadelphia

PHILADELPHIA, March 20.—The third annual conference of the National Guild of Music Schools, held at the Settlement Music School on March 10, was attended by officials of music settlements from Newtonville and Boston, Mass., Brooklyn, N. Y., Cleveland, St. Louis, Buffalo, New York, and Wilmington, Del.

John Grolle, director of the Settlement Music School, presided at the business meeting, and there were several round table discussions on the various problems of financing, teaching, techniques, community relationships, activities during the war emergency, and other topics. Chairmen were George Faulkner, South End Music School; Mrs. William C. Worth, All Newton School; Mrs. Rufus B. Cowing, Manhattan School of Music; Edith Otis, Brooklyn Music School, and Emily McCallip, Cleveland Music School Settlement.

In the Settlement Music School auditorium in the evening, Dr. E. Brooks Keffer, president, introduced John Erskine, who delivered an address on 'Music: A National Need in War Time, a Permanent Need in Normal Times'. This was followed by a performance of Pergolesi's 'Stabat Mater' by Settlement Music Schools soloists, chorus, and string orchestra, Mr. Grolle conducting, and a program of piano and violin music by students from several of the schools represented at the conference.

WILLIAM E. SMITH

### NORFOLK MUSIC SCHOOL PLANS SUMMER SESSION

Stoeckel Estate at Norfolk, Conn., Again to Be Scene of Activities Under Auspices of Yale

NEW HAVEN, March 20.—The Norfolk Music School of Yale University will hold its session next Summer from June 22 through July 31 on the estate of the late Mr. and Mrs. Carl Stoeckel at Norfolk, Conn. The Director, who is also dean of the Yale School of Music, is Bruce Simonds. The faculty includes Hugo Kortschak, Emmeran Stoeber, Luther Noss, Virginia French Mackie and Ward Davenney. Mr. Kortschak will conduct the student orchestra. Mr. Stoeber will supervise the chamber music groups.

Mrs. Simonds has arranged for lectures on art, illustrated by slides of great paintings and sculpture, to be given by Elizabeth Chase, and for lectures on literature, with special emphasis on works of the Twentieth Century by Andrews Wanning.

The school does not at present provide vocal instruction, but each morning session opens with group singing, conducted by Luther Noss, organist and choir master of Yale University, and in evenings the students gather to sing old English madrigals under Mr. Simonds or to join in early English folk dances, while violin pupils play the tunes.

### Minneapolis College of Music to Have Choral School Session

MINNEAPOLIS, March 20.—Peter D. Tkach has been engaged for the fifth consecutive season to conduct a two weeks' choral school session at the Minneapolis College of Music. Every member of the class will have the opportunity of conducting and receiving constructive suggestions. John J. Becker, state supervisor of the Minnesota Music Project, gave a lecture on American Music at the college on March 3. Judge Paul S. Carroll of Minneapolis is scheduled to lecture at the faculty and students assembly hour on March 23.

### Feuermann to Have Charge of Chamber Music at Curtis Institute

PHILADELPHIA, March 19.—Emanuel Feuermann, in addition to teaching 'cello at the Curtis Institute of Music, Efrem Zimbalist, director, will have charge of chamber music instruction at the Institute next year. Mr. Feuermann was appointed to the faculty as instructor in 'cello in 1941.

Music Maintains Morale! Music Must Go On!

### BACH FESTIVAL PLANNED BY JUILLIARD FORCES

'St. John Passion' to Be Sung—Suites, Chamber Music, Cantatas and 'Magnificat' Also Scheduled

A Bach festival will be held at the Juilliard School of Music on April 27, 29, 30 and May 2. Artists to appear as soloists will be announced later.

On April 27 two cantatas and the 'Magnificat', with the chorus of the Institute of Musical Art and orchestra of the Graduate School assisting, will be given. On April 29 a program of organ music, the Sonata for violin and piano, arias for soprano, the Chromatic Fantasy and Fugue for piano, and a Suite for 'Cello will be played. On April 30 concertos for one and three pianos, also for oboe, violin, and the A Minor Concerto for flute, violin and piano will be performed. The final day will bring the 'Passion According to St. John' to be sung without cuts by ensembles approximating in number those of Bach's time. Proceeds will go to the Students Aid Fund.

### Juilliard Orchestra Plays at West Point

The orchestra of the Juilliard School of Music, under the baton of Albert Stoessel, gave a concert at the West Point Military Academy on March 8. Susanne Fisher, soprano, formerly a student at the school and now a member of the Metropolitan Opera Association, was soloist. The program included works by Beethoven, Bach, Wagner, Verdi and Rimsky-Korsakoff, as well as the Symphony No. 1 by Private Robert Ward, a student at the school but who was recently drafted and is now at Fort Riley, Kan.

### Operatic Excerpts Presented at Juilliard School

Excerpts from operas by Verdi and Wagner were given by members of the opera classes of Leopold Sachse at the Juilliard Graduate School on March 10. Through the courtesy of the Metropolitan Opera Company, Maxine Stellman, formerly a student at the school, took part in this program. Viola Peters and Alberto Bimboni accompanied. Gregory Ashman was chorus master.

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## OPERA IN ENGLISH SURVEY CONDUCTED

### Committee for Opera of NMC Reports on Librettos in Use Throughout Country

The Committee for Opera in America, a member of the National Music Council, recently appointed Vernon Hammond, executive manager of the Academy of Vocal Arts in Philadelphia, to conduct a survey concerning English translations employed in various current operatic productions throughout the country. Information has been received thus far concerning ninety translations of fifty-six operas. Forty of these are still unpublished, others are published only in libretto form or are issued by foreign or comparatively unknown publishing houses.

In eight productions of Smetana's 'The Bartered Bride', which were presented last year, six different translations were employed. 'Cosi Fan Tutte' was presented by four different organizations who made use of three different translations. Ravel's 'L'Heure Espagnole' was given by three different opera companies, each of whom employed a different English version. Frequently, when only one published translation of a work exists, producers have indicated that the words were changed

so extensively that the original translation was scarcely recognizable.

In 8 Productions of 'The Bartered Bride', 6 translations were used  
In 6 Productions of 'Carmen', 3 translations were used  
In 5 Productions of 'Secret of Suzanne', 2 translations were used  
In 4 Productions of 'Cosi Fan Tutte', 3 translations were used  
In 4 Productions of 'Barber of Seville', 2 translations were used  
In 4 Productions of 'Traviata', 2 translations were used  
In 4 Productions of 'La Serva Padrona', 2 translations were used  
In 4 Productions of 'Faust', 2 translations were used  
In 4 Productions of 'Hansel and Gretel', 1 translation was used  
In 3 Productions of 'L'Heure Espagnole', 3 translations were used  
In 3 Productions of 'Marriage of Figaro', 2 translations were used  
In 3 Productions of 'Martha', 2 translations were used  
In 3 Productions of 'Pagliacci', 2 translations were used  
In 3 Productions of 'Rigoletto', 1 translation was used

Unpublished translations were used for: 'The Bartered Bride', 'Carmen', 'Secret of Suzanne', 'Cosi Fan Tutte', 'The Barber of Seville', 'Traviata', 'La Serva Padrona', 'Faust', 'L'Heure Espagnole', 'Marriage of Figaro', 'La Boheme', 'Tales of Hoffmann', 'Der Rosenkavalier', 'Die Fledermaus', and others.

The situation regarding translations seems very confused. Several producers spoke very enthusiastically of some unpublished translations that they had used, but few producers considered the published translations good. Hence, the large number of unpublished translations.

This condition of things obviously works great hardship on the singer who is forced to learn a new English version of an opera whenever he sings a given role in a new locality. It is to be hoped that any new translations that are printed by American publishers will have sufficient merit to be acceptable for presentation by most producers. Such translations might soon be considered standard. Thus the existent confusion regarding translations might be cleared up and the cause of opera in English would be advanced considerably.

Conductors or producers who desire information concerning the availability of any unpublished translations for various operas should write to Vernon Hammond, 1920 Spruce Street, Philadelphia, Pa.

### Samaroff-Stokowski and Persinger Are Engaged for Summer School

LOS ANGELES, March 18.—A five-weeks' Summer master school from July 15 to Aug. 17 will be conducted by the Los Angeles Conservatory of Music and Arts, Hal D. Crain, director. In addition to its permanent staff of thirty teachers, the Summer faculty will be augmented by Louis Persinger, violinist, and Olga Samaroff-Stokowski, pianist, both of the Juilliard Graduate School; Dr. Richard Lert, conductor and coach, and Michael Penha, cellist. The Conservatory is arranging two lecture series for Mme. Samaroff in her Layman's Music Course; one in Los Angeles in the Wilshire-Ebell Theater, and the other in Hotel Vista del Arroyo in Pasadena. Hal D. Crain is in charge of the vocal department.

### George Rasely to Teach at Interlochen

ANN ARBOR, MICH., March 20.—George Rasely, tenor of the Metropolitan Opera, is being added this year to the faculty of the National Music Camp at Interlochen for the 1942 season. Dr. Joseph E. Maddy is president and musical director.

Music Maintains Morale! Music Must Go On!



Dorothee Manski, Head of the Vocal Department at the University of Indiana (Right), with Mrs. Robert Sanders, Wife of the Dean of Music

BLOOMINGTON, IND., March 20.—Dorothee Manski, soprano formerly of the Metropolitan Opera, who is at present head of the vocal department of Indiana University, will present two of her pupils in leading feminine roles in 'Cavalleria

Rusticana' to be given by university students on April 20. Mme. Manski is to go to Indianapolis on March 23 to be soloist in a Wagner concert with the Symphony under Fabien Sevitzky, singing 'Du bist der Lenz' from 'Walküre' and the Liebestod from 'Tristan und Isolde'.

### Yale School of Music Giving Weekly Broadcasts

NEW HAVEN, CONN., March 20.—Musicians at the Yale School of Music and members of the university's choral groups are making a series of weekly broadcasts over Station W53H, of Hartford. The first program was broadcast from Yale on March 15, under the direction of Bruce Simonds, dean of the School of Music. The chorus is led by Marshall Bartholomew, associate professor of singing and director of the Yale Glee Club.

### Paul Wittgenstein Plays at College of the Sacred Heart

A recital was given in the assembly hall of the College of the Sacred Heart, by Paul Wittgenstein, pianist, assisted by Eric Simon, clarinet; Jose Figueroa, violin; Guilherme, viola, and Raphael Figueroa, cello, on the evening of March 19. The program included a Trio for two violins and piano by Bach, works by Mendelssohn, Godowsky, Grieg and Godowsky-Chopin and ended with a Piano Quintet by Franz Schmidt.

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**New York Studios**

Frank La Forge and two of his artist pupils, Ellen Berg, twelve-year-old coloratura soprano, and Walter Cassel, baritone, gave a lecture-recital for the benefit of the Daycroft School at Stamford, Conn., on March 1. Mr. La Forge spoke on the lives of each of the composers represented on the program, as well as accompanying the singers. Edith May Lander, soprano, and Luise Mayhew, pianist, gave a recital March 6, at the Mark Twain High School in Yonkers before a large audience of students and teachers. Miss Mayhew offered solos as well as accompanied the singer. The Balladeers, male quartet, sang at the Naval Radio station in Darien, Conn., on March 10. Beryl Blanch accompanied.

Many pupils from the studio of Arthur Gerry are actively engaged. Berger Gordon, baritone, was soloist on the Fred Waring program, appeared before the Men's League of Red Bank, N. J., and was soloist with the Collegiate Choral at Riverside Church. Helen Tankersley, soprano, appeared as a special soloist at St. Luke's Church in Roselle, N. J. Barbara Burke, soprano, has been appointed to the choir at St. Bartholomew's Church, N. Y. Raphael Grossman, baritone, appeared before the Jewish National Foundation recently presenting Palestinian folksongs. Private John M. Langstaff, baritone, who is stationed at Fort Hancock, N. J., appeared in Philadelphia in a benefit concert for the Abingdon Memorial Hospital on March 22. On April 7 he will be a soloist at the Pan American concert in the same city, and on April 19 he will give a recital at Dunkirk, N. Y. Private Langstaff's fees are turned over to the U. S. Army's bureau of morale activities.

Edward Kane, pupil of Queena Mario, sang the leading tenor role in Mozart's 'The Abduction from the Seraglio' with the Trenton Opera Company this month. Andzia Kuzak and Mr. Kane have been engaged for the forthcoming Strauss Festival in Newark. Ilka Chase, star of radio, stage and screen, has selected Maria Marlo as the artist most likely to succeed in a poll conducted by *Glamour* magazine. John Baker will be guest soloist in churches in New York, Orange, N. J., and Ridgewood, N. J., for special Holy Week services. Mr. Baker has recently been assigned one of the singing roles in Gertrude Lawrence's current Broadway show, 'Lady in the Dark'.

Lillian Stephens, soprano, pupil of Helen Chase, will give a Town Hall recital in April, and will be heard in Troy, N. Y., this month. Raymond Ross, baritone, will give a recital in Steinway Hall, in April. Margaret Brown, soprano, will be heard in the same auditorium the latter part of May. Miss Brown was the assisting artist with Prince Alexis Obolensky at the Hotel Beekman recently, and also gave a recital in the Hotel Biltmore. James Landi, tenor, appeared at the Hotel St. Regis on March 14. Lee Kingston, soprano, appeared as Santuzza in New York.

Joan Roberts, soprano, from the studio of Estelle Liebling, has been engaged for leading parts with the St. Louis Summer Theatre Company and for leads in operettas in Dallas, Tex. Grace Panvini, coloratura soprano, is on tour with the San Carlo Opera Company, singing the role of Olympia in 'The Tales of Hoffmann' and of Gilda in 'Rigoletto', in Los Angeles. Frances Comstock, soprano, sang the role of Natalie in the Kiwanis production of 'The Merry Widow' from March 9 to 14, in Vancouver. Nadia Ray sang the title role in Tchaikovsky's opera 'Mazeppa' on March 8 with the New York Musical Art-

ists Group, in Cleveland, Ohio. Conrad Mayo, baritone, sang the role of Tonio in 'Pagliacci' in Miami, Fla., on Feb. 14. Myra Manning, soprano, has completed a sixteen-week engagement at the Mosque Theatre in Newark, N. J., for the Western Electric Company.

**Institute of Musical Arts Gives Alumni Composition Concert**

Works by alumni of the Institute of Musical Art of the Juilliard School of Music, are to figure on the program of the concert to be given there on March 25. These include original pieces by Henry Brant, Howard Hansen, Wintter Watts, Eugene Marks and William Kroll. There will be also, arrangements by Wesley Sontag and Carlton Cooley. The performers are to be Mr. Sontag, violin; Ronald Murat, viola, and Charles Krane, 'cello; Mr. Cooley, viola; Carolyn Grant, flute; Katherine Bacon, piano; Lilian Knowles, contralto; the Murat String Quartet and the institute's orchestra.

**Concert of Antique Music Given at Mannes Music School**

A program of unusual music was given March 8 at the Mannes Music School by Yves Tinayre, tenor, and member of the school faculty. This is the fifth in the series of faculty concerts given for the benefit of the scholarship fund. Assisting Mr. Tinayre was Carl Bamberger, conductor; Mitchell Miller, oboe; Edgar Williams, violin; George Drexler, flute; Jean Schneider, 'cello; Winslow Cheney, organ, and a group of string players from the school orchestra. The program included works by Magister Leoninus, Nicolas Gombert, Teleman Schutz and Bach.

**Concerto by Kachaturian Given First American Hearing at Juilliard**

Accompanied by the orchestra of the Juilliard School of Music under the baton of Albert Stoessel and with Maro Ajemian as soloist, a concerto for piano and orchestra by Aram Kachaturian had its first American hearing in the school auditorium on March 14. Mr. Kachaturian, who is a native of Tiflis, is a graduate of the Moscow Conservatory, where he studied with Litinsky and Miaskovsky. The Concerto has been played with success in London.

**Oxford Piano Teachers Guild Holds Monthly Meeting**

The Oxford Piano Teachers Guild of New York held its monthly meeting on March 12 in the Carl Fischer Recording Studio. An appeal for instruments, sheet music, records and phonographs for our armed forces was repeated by the president.

Leslie Hodgson, head of the piano department at the New York College of Music was the guest speaker. His topic was 'A Judge's Observations on the Good and Bad Points Noted in Performance at Piano Contests'.

**Schubert Song Cycle Given at Mannes Music School**

Ralph Herbert, accompanied by Carl Bamberger, was heard in Schubert's song cycle, 'Die Schöne Mullerin', at the Mannes Music School on March 22, in the school concert hall. Both artists are members of the school faculty and recently directed a successful production of 'Hansel and Gretel' with Mannes School students at the Brooklyn Academy of Music.

**John Garth Sings for NYSTA**

John Garth, Negro baritone, was the guest artist at the March 10 recital of the New York Singing Teachers Association held at the Hotel des Artistes. Mr. Garth is currently appearing in the revival of 'Porgy and Bess', at the Majestic Theatre.

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## HAYS, KANS., HOST TO MUSIC TEACHERS

### Chamber Music, Recitals, Master Classes, Concert of Works by Natives Mark Sessions

HAYS, KAN., March 9.—With a concert by the Roth String Quartet as a highlight in two days of unusually fine music, the Kansas State Music Teachers Association convention came to a close on March 6, characterized by musicians who attended it as one of the best of the thirty-four annual meetings the association has enjoyed.

The Roth Quartet was a feature of the convention, which elicited the highest praise from musicians in Hays for the convention and persons from the town who were privileged to hear it.

Other features of outstanding merit on the two-day programs were a recital by Arthur Hackett, tenor, head of the voice department at the University of Michigan; a violin recital by Samuel Thaviu, concert-master of the Kansas City Philharmonic and a piano recital by Mark Wessel, head of the piano department at the University of Colorado.

Each of these men conducted master classes in their departments throughout the days of the convention. Mr. Thaviu on the last night of the meetings having conducted a mass string orchestra of high school students in a program they had not seen until the day of the performance.

The convention, under the direction of William Hugh Miller, president of the Kansas State Music Teachers Association and head of the music department of the Fort Hays Kansas State College, was held on the campus of the college. Beginning with a program by the Fort Hays College Symphonic Band on Thursday morning, it extended through two days and evenings with every minute taken up with recitals, concerts, forums and master classes.

#### Kansas Composers Take Part

Kansas composers were featured on one program where a composition of Carl Preyer, seventy-eight-year-old head of the piano department of the University of Kansas, was played for the first time. The piece was a Quintet in E Minor for strings and piano with Mr. Preyer playing the piano himself. A Violin Sonata in C Minor was the composition of Hagbard Brase, head of the music department of Bethany College, Lindsborg, and a group of three songs from poems by Sara Teasdale was the work of Alan Wells, head of the piano department of the Fort Hays Kansas State College. Other Kansas composers represented in the group were Luther Leavenworth of Southwestern College, Winfield, Kan.; Walter Hohmann of Bethel College, Newton; Ruth Orcutt of the University of Kansas, Lawrence.

The Kansas Violinists' Guild, of which

Waldemar Geltsch of the University of Kansas is president, met in conjunction with the Music Teachers Association.

At a business meeting at the close of the convention Robert Sedore, head of the music department at Baker University, Baldwin, Kan., was elected president of the Kansas Music Teachers Association to succeed Mr. Miller; Joseph Wilkins of the University of Kansas was elected vice-president and Everett Fetter of Ottawa University was re-elected secretary-treasurer.

LEOTA MOTZ

### PLAN CONTEST CONCERT BY HEIGHTS SYMPHONY

#### Maxim Waldo to Lead Orchestra in Program of Works Selected to Compete for \$100 Prize

The Composers' Contest, sponsored by the Washington Heights 'Y' Symphony, Maxim Waldo, conductor, will be held on April 5 in the auditorium of the Young Men's and Women's Hebrew Association of Washington Heights, Fort Washington Avenue and 178th St.

The contest is the result of the organization's endeavor to further the growth of American music. A prize of \$100 will be awarded the winner, the audience acting as judge. During the season of 1940-1941, the audience built this fund of \$100, to be awarded to an American composer for a composition written for symphony orchestra. Compositions submitted in this contest may have been previously performed, but should never have won a prize.

Entries were received from all sections of the country. All compositions were played several times in special rehearsals, and the program was selected on the basis of originality, thematic material and development, harmonic structure, rhythmic content, and scoring.

Neither the composers' names nor the titles of the compositions will appear on the program. They will be designated by letters, such as A, B, C, etc. Before the concert, each member of the audience will receive a blank ballot upon which he will record his choice for the \$100 award. Since the members of the audiences provided the prize money, they will have the opportunity of selecting the winner.

The award, while not large in size, carries much significance. It is tendered by an audience, rather than a board of directors or some single individual. The Washington Heights 'Y' Symphony takes great pride in announcing this contest, always having been a non-budget organization. No one draws a salary, and members pay no dues or fees. Music for concerts and rehearsals is borrowed from the New York Public Library or individuals who come to the orchestra's aid.

This concert will be the fifty-seventh. Concerts are given in a regular series of the "First Sunday Evening of the Month", and the orchestra is now completing its eighth year.

#### Band Instruments to Be Taught at Juilliard Summer School

For those interested in training helpful in military service, courses in band instruments, band conducting and band music arranging will be offered at the Juilliard Summer School, which begins its eleventh session on July 6, under the direction of George A. Wedge. A new series of one week "clinic" or "refresher" classes in materials and methods will be given this year by each member of the faculty. A student may enroll for each week sep-



Standard Photo.

#### ACADEMY OF VOCAL ARTS PRESENTS 'ORFEO'

A Scene from Gluck's 'Orfeo', Produced by the Philadelphia Academy of Vocal Arts in English Under the Direction of Vernon Hammond

PHILADELPHIA, March 16.—The Philadelphia Academy of Vocal Arts on Feb. 28, in its auditorium, staged a double bill containing an abbreviated version of Gluck's 'Orfeo ed Eurydice', and Wolf-Ferrari's one-act opera, 'The Secret of Suzanne'. Both works were sung in English under Vernon Hammond's direction. The cast for the Gluck opera included Jane

Foltz, Orfeo; Doris Blake, Eurydice; Anna Fortuna, Amore, and Marjorie Wellock, a Blessed Spirit. Miss Blake and Blake Ritter assumed the singing roles in the Wolf-Ferrari comedy.

Other recent activities of the Academy included a presentation of Pergolesi's 'La Serva Padrona' at the Pennsylvania State Teachers College, Kutztown. W. E. S.

arately or for the entire course. The series has been arranged for teachers who are unable to attend the full session. A full concert schedule free to Summer School students will be given through the six-weeks term by the artist faculty which includes nationally known musicians.

#### Moore Opera to Be Given in San Francisco

SAN FRANCISCO, March 20.—The opera, 'The Devil and Daniel Webster' by Douglas Moore, text by Stephen Vincent Benet, will have its Western premiere on April 25 in Veterans' Auditorium. It will be presented by the Composers' Forum in association with U. S. O., San Francisco Conservatory of Music and the University of California, in the presence of the composer. The opera will be staged by Dr. George Altman, and the musical director is Nicholas Goldschmidt, who brings, with his production, the third Western premiere of an American opera to the Bay Region, after directing the Moore-Benet opera, 'The Headless Horseman', at Stanford in 1940 and Copland's 'Second Hurricane' in 1941.

#### Pupils of Angela E. Wechsler Play at New York College of Music

Pupils of Angela E. Wechsler gave a recital of piano works by Schubert at the New York College of Music on the evening of March 11. Solos were offered by Shirley Marcus, Susan Hohenberg, Rose Balaban and Gerda Herz. Otto Gruenbaum, violinist, and Fred Gerd played the Fantasy, Op. 159, and the Misses Balaban and Marcus played arrangements of the 'Moment Musical', Op. 94, No. 3, and the 'Marche Militaire'. An introductory address on 'Schubert Today' was made by Dr. Felix Guenther.

#### Pupils Heard at Eastman School

ROCHESTER, N. Y., March 20.—Martha McCrory, 'cellist from the class of Luigi Silva at the Eastman School of Music, and James Pierce, French-horn player from the class of Arcady Yegudkin, were heard in recital on March 12 at Kilbourn Hall by a cordial audience. Charlotte Kirek accompanied Miss McCrory, and Philip Morgan, Mr. Pierce. M. E. W.

#### Harmony Guild Holds Meeting

The Harmony Guild of New York held its monthly open meeting on March 18, in Steinway Hall. Johan Franco was in charge of the program, surveying music of the Netherlands, which was presented by Nancy Velleman, contralto; Ruth Freeman, flutist, and William Masselos, pianist.

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# NEW MUSIC: Art Songs, Piano Pieces, Choral Compositions, Arrangements Issued

## TWO ART SONGS BY FAUSTO MAGNANI

TWO settings by Fausto Magnani of poems by Ella Wheeler Wilcox are new publications of J. Fischer & Bro. One is 'Red Carnations' and the other, 'A Sailor's Wife', both being written for a soprano of medium range. These are essentially art songs but they are of such an engagingly melodic character that with all their finely executed workmanship they make the uncommon impression of being spontaneous utterances throughout. The changes of key are effective and in both cases the piano accompaniments are of opulent sonority.

'Red Carnations' has a gentle, pastoral spirit that is gradually transformed and is developed to a dramatic climax, only to subside to the original mood for a die-away ending. 'A Sailor's Wife' begins majestically and then passes through many different moods, as is fitting for a song pertaining to the sea.

The same house has also brought out a set of Three Short Pastels for organ by Alfred H. Johnson. Bearing the titles, 'Glimmering Tapers', 'Flocks From Distant Hills' and 'Sculptured Clouds', and covering but two pages in every case, they are fancifully conceived pieces of little or no difficulty but of pronounced charm.

## A NEW 'SCHERZOTIC DANCE' IN GARDNER READ'S SERIES

GARDNER READ has written a 'Scherzotic Dance' for piano of sparkling whimsical character. It is just a five-page piece but it is unusually rewarding as a bit of whimsy expressed through a modal idiom generously spiced with dissonance. Its metrical pattern is one of its chief points of interest, while the dynamic scheme prescribed combined with its lilting rhythms invests it with stimulating vitality. It is officially designated as of grade five to six. This is the fourth in a series of piano pieces by Mr. Read published by the Clayton F. Summy Co.

## MANY FAVORITE PIANO PIECES IN NEWLY EDITED COLLECTION

ANNOTATED texts, a concise glossary of musical terms and a page devoted to the exposition of a few special terms are features that especially commend themselves in 'The Pianist', a collection of twenty-three "compositions the whole world loves," compiled and edited by Jacob Eisenberg and published by the D. Appleton-Century Company as No. 34 of its 'Whole World' Series.

Inasmuch as most of these pieces sooner or later become part of the repertoire of everyone who studies the piano it is an undeniable advantage to have them assembled under one cover. It is true, everyone will not agree with the phrasing given in every case, notably in Chopin's 'Raindrop' Prelude, where it is broken up with especially regrettable results, but that is a matter that can easily be adjusted by reference to other editions. The volume is to be recommended as an especially useful collection.

In point of difficulty the pieces chosen range from the Rimsky-Korsakoff 'Flight of the Bumble-Bee', Paderewski's Minuet, the Rachmaninoff Prelude in C Sharp Minor and Haydn's Theme with Variations in C Major downward to Beethoven's 'Für

Elise', 'Dream Waltz' and Minuet in G. The others, in addition to the Chopin prelude mentioned, are, Debussy's 'Rêverie', Amani's 'Orientale', Scarlatti's Pastorale in the Taussig version, Chopin's Prelude in C Minor, the Brahms Waltz in A Flat, the first movement of Beethoven's 'Moonlight Sonata', Bach's first Two-Part Invention, a 'Meditation' by Moussorgsky, Ilyinsky's 'Berceuse', Borodin's 'Au Couvent', the Chopin Mazurka in A Minor, Op. 68, No. 2, three of Handel's easier pieces, and Tchaikovsky's 'Chanson triste'.

## GALAXY PUBLISHES NEW SONGS AND CHORUSES

IN his latest song, 'Open My Eyes to Beauty', published by the Galaxy Music Corporation, Gustav Klemm once more seems to serve notice that his melodic invention is inexhaustible, for here is another of those songs with a flowing melodic line of ingratiating charm of which he has placed so many to his credit. It is a setting of a poem by Daniel S. Twohig and singers will find it a peculiarly grateful song.

Among the other new Galaxy songs is 'The Fairy Lake', a setting by Emmy Brady of another of Moira O'Neill's 'Songs of the Glens of Antrim', a collection that has engaged Miss Brady's interest before now. This music with a characteristic Celtic twist of the line aptly mirrors the spirit of the poem and provides singers with a song of individual appeal.

Then 'The Funeral of a Nagô King' by the Brazilian composer, Hekel Tavares, made known to American concert audiences by Marian Anderson, is now made available for English-speaking singers and music lovers generally for the first time. This singularly intriguing song, which is regarded as a typical Tavares product, is issued with a free translation of the original Murillo Araujo poem by Raoul Silva.

Estelle Lieblich has made another eminently successful adaptation of an instrumental composition for the use of singers with the 'Waltz of the Flowers' from Tchaikovsky's 'Nutcracker' Suite, employing words by James Colquitt Tyson that yield the title, 'Love and the Time of Flowers'. It is a vehicle, and a very effective one, for a coloratura soprano, for whose pyrotechnical flights cadenza passages involving optional high E flats are inserted.

Two shorter songs are 'I Shall Go Quietly', by Pauline Donecker, a very lovely setting of words by Elizabeth Mae Curtis, and 'If Love Were Like the Tune', a happily conceived setting of the Swinburne poem of that title by Clarence Olmstead. Both are for medium voice, though the tessitura of 'I Shall Go Quietly' is higher than that of the Olmstead song.

In the new Galaxy octavo works there is a chorus of gaily lilting charm, 'The Shepherd Girl', by Pietro Yon, which is issued both for mixed voices and for men's voices in four parts. Also for four-part men's chorus are the harmonization and choral adaptation of another folksong by Boris Levenson, the attractive 'Bureano', a Bulgarian folksong titled 'The Charming Songster' in the English version, and a graceful setting by Louis Hemingway of Suckling's 'Why So Pale and Wan?' for unaccompanied singing.

In the domain of church music there is a fine new Easter anthem, 'Rejoice, O



Paul Pisk



Karol Rathaus

Earthborn Sons of Men', by Morton J. Luvaas, based on a German folksong, and, in addition to it, a beautiful unaccompanied chorus for mixed voices, 'I Will Walk With God', by Ralph L. Baldwin, and, further, a lyrically devotional setting by David Stanley Smith of the collect from the Holy Communion service, 'Cleanse the Thoughts of Our Hearts'.

## NEW MATERIAL FOR SCHOOL ORCHESTRAS

A BOOK of unusual practical value to teachers of band and orchestra instruments in schools is 'Let's All Play Together', a collection of easy rounds, canons and catches adapted from the classics by Don Wilson, who has here undertaken to help meet the difficulty encountered in training players for the "inner" parts in orchestra and band music. The Edward B. Marks Music Corporation is the publisher.

Recognizing that most instrumental performers prefer to play "first" parts, mainly because the secondary parts are usually dull and uninteresting, and that contrapuntal music offers a field in which each part is as important as the others, the editor of this collection has prepared his material in such a way that it gives everyone a chance to play "first chair", an all-important consideration from the student's standpoint. The pieces used are all very short and the instrumentation is given for five groups, C instruments, E-flat instruments, B-flat instruments, bass clef and percussion instruments.

The twenty pieces cover a wide range of style, from 'Frère Jacques', 'Three Blind Mice' and Carter's Round Built on the Diatonic Scale to a Haydn 'Gloria', Henry Carey's 'Curst Be the Wretch', Dr. Arne's 'Let Mirth Abound', the old English 'Early to Bed' and Glazov's 'Russian Christmas'. There is a Canon (Psalm 96) by Horsley, and an outstanding number is Sir J. Stevenson's 'All On a Summer's Day' (Dublin Street Vendor's Cry).

## EIGHTEENTH CENTURY MUSIC ARRANGED FOR WOODWINDS

DISTINCTIVELY worthwhile additions to the available repertoire of woodwind ensembles have recently been issued by the Kay and Kay Music Publishing Corporation. They consist of transcriptions by Laurence Taylor of gems from the eighteenth century, and they appear here in the library of Franklin Instrumental Ensembles.

First, there is a Chorale Prelude by Bach arranged for two flutes and bassoon,

with an optional part for bass clarinet as substitute for the bassoon. Then there is a Suite Classique in D drawn from different 18th century composers, with a Prelude by Bach, a Courante by Croit, a Minuet by Boccherini and a Rondo by Steibelt, arranged for three flutes. Then for four flutes a Lully Sarabande and Gossec's Tambourine are given in one cover. The arrangements are all knowledgeably made and they emerge as eminently substantial.

## FORTY-TWO MODERN PIECES FOR FISCHER PIANO COURSE

FORTY-TWO additions have been made by Carl Fischer to the 'Masters of Our Day' Educational Series, edited by Lazare Saminsky and Isadore Freed, which was inaugurated some three or four years ago. The composers included represent not only these United States but also South American and European countries, and in almost every instance each composer enlisted has contributed two pieces and in a few cases, three.

The object is obviously to provide teaching material calculated to initiate students into the spirit and style and idioms of the most-up-to-date sophisticated writing. Few of them are difficult to play and the average length adopted is three pages. Two of the easiest both to read and to play, among the most intriguing of these novelties, are by Darius Milhaud, 'Touches blanches' and 'Touches noires'. The former ('White Keys') is a charming little waltz disarmingly simple but of harmonic subtlety, while the other, 'Black Keys', is the expression of a wistful little mood based on the pentatonic scale.

A set called 'The Three Maries' by Heitor Villa-Lobos, the title referring to a Brazilian children's story, consists of 'Alnitah', 'Alnilam' and 'Mintika'. These are in the characteristic Villa-Lobos style at its best, the second one, the only one that is not modal, being perhaps the most engaging. The attractive 'Avilan Dance' by Rodolfo Halffter has a Spanish lilt and melodic charm, while Amadeo Roldan's 'The "Diablito" Dances', written in the Dorian mode, has intriguing Cuban rhythms, and Juan Carlos Paz's 'At the Coast of Parana' is a little set of short variations on a tango rhythm.

'Cross Talk' by Karol Rathaus is a gay little example of polytonal writing in the form of an animated dispute between the right hand in C Major and the left in F minor; Lazare Saminsky's 'Fooling with Scottie', with its prevailing five-beat measures varied occasionally by a seven-beat measure, is especially interesting as a study in such beat-groups of fives and sevens frequently met with in Celtic and Slavonic folk music; Herbert Elwell's descriptive 'Bus Ride' makes use of the Mixolydian scale; Douglas Moore's appealing 'Grievin' Annie' suggest the American folk-ballad style; a graceful Valse by Jacopo Fischer has arresting modulations into unexpected keys; an Invention by Georges Migot in the old Aeolian mode has a title borrowed from Bach but present-day harmonic color; and 'A Lake Song' by Isadore Freed is distinguished by constantly shifting tonalities.

Of a brace of pieces by Paul Amadeus (Continued on page 47)



## Choruses You'll Like to Sing!

The Shepherd Girl.....Pietro Yon  
S.A.T.B.—S.S.A.—T.T.B.B.

Hospitality Rune.....Nedric Baygh  
S.A.T.B.

Thanks Be to Thee.....Handel-Lefebvre  
S.A.T.B.—T.T.B.B.

Mountain Farewell Song.....Harvey Gaul  
(The True Lover's Farewell) T.T.B.B.

Forward We March!.....Clara Edwards  
S.A.T.B.—S.A.B.—S.S.A.—S.A.—T.T.B.B.

The Little French Clock.....Richard Kountz  
S.S.A.

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## New Music

(Continued from page 46)

Pisk 'From the Ozarks', in a Mixolydian scale, illustrates the Celtic origin of some of our American mountain music, while from 'From Old Mexicale' is an alluring mood picture. Eugene Goossens has contributed 'Pikki's Lament', written polytonally with the right hand melody in the Phrygian mode and the left hand part built around a chromatic scale, and 'Ronzo's Dance', a descriptively clumsy dance of an animal doll.

Robert Bernard's vivacious, 'Badinage' derives special interest from its curious rhythmic figure, while his 'A Gentle Heart' owes a measure of its tender appeal to the Mixolydian scale in which it is written. Amadeo Roldan's 'Negro Baby's Lullaby' has a definitely exotic character and Quincy Porter's 'Lonesome', a delicate wistfulness. Virgil Thomson has two portraits in tone, 'A Day-Dream', a flowing piece written in the ancient Phrygian mode, and an 'Eccentric Dance', of interesting rhythmic and harmonic contrasts.

The three pieces by Florent Schmitt, 'Rocking', in the Dorian mode, 'Pacing', a spirited march, and 'Waltzing', which makes peculiar use of chromatic intervals, are from a suite entitled 'Small Gestures'. Mr. Rathaus's Mazurka wavers between the Mixolydian mode and the D major scale. Mr. Freed's 'Jeneral Jerry's Jolly Jugglers' is one of the sprightliest pieces in the set, and Mr. Fischer's Humoresque is another. Mr. Saminsky has a whimsical piece entitled 'Mischief' and Mr. Elwell has a Tarantella in the traditional rhythm but with untraditional accents.

Silvestre Revueltas's contributions are a gently melancholy Mexican Indian song, or 'Cançon', a one-page piece, and an Allegro of unusual harmonic color. The 'Pastoral Lullaby' by Alejandro Garcia Caturia is in free recitative style, with flute-like trills, and the same composer has a Piece in Cuban Style in F Minor. Juan José Castro is represented by 'Playful Lambs' and a 'Bear Dance' in grotesque style, and Pedro Sanjuan, by 'Reflections of Susanna' and 'Dreams'. Finally, Juan Carlos Paz has a second piece in 'Pampeana', a very simply written, nostalgic pastoral sketch.

### NEW PIANO SONATA BY GRUEN BASED ON A SPECIAL SCALE

IN his new Sonata, Op. 29, for piano Rudolph Gruen has written a work of provocative character. It is not a long work as its three movements cover but seven-



Darius Milhaud



Lazare Saminsky

teen pages, the slow middle movement being scarcely a page and a half in length. The publisher is G. Schirmer, Inc.

According to the foreword, the work is based on a scale of the composer's own devising, a scale that is primarily pentatonic, using, as it does, only fixed tones for the harmonic system, D, F, G-flat, A-flat and C, and two auxiliary tones, E-flat and B, melodically. Inasmuch as these tones are not found together in any one of the conventional major or minor scales but only in a combination of several of them the resultant music is either polytonal or atonal in effect.

Because of the unconventional nature of the music, melodically and harmonically, the composer purposely used conventional forms for all three movements; sonata form for the first, song form for the second and rondo form for the third. Also he has made use of the cyclical form, in that one section of the last movement is melodically and harmonically like the development section of the first movement but with a changed rhythm.

While this is not music that one takes immediately to one's heart it will challenge the interest of those who think, musically speaking, in terms of present-day writing of an advanced nature. Apart from the very short slow movement of distinctive idiom, which is very simply written, the work poses pretty considerable playing difficulties.

L.

## BOOKS

(Continued from page 41)

the chair of music at Yale. Due stress is placed upon the high lights of his career as a composer, which in a sense culminated in the production of his 'Hora Novissima' at the Three Choirs Festival at Worcester, England, in September, 1899. And as a sort of climax came the conferring of the degree of Doctor of Music upon him by Cambridge University in June, 1902.

One of the main tenets of Parker's musical faith is thus recalled: "If we give people weak music they will accept it and love it. Likewise will they accept strong music and love it infinitely better in the end, for they can also respect it. I think the moral effect of bad music much worse than that of foolish verses for I feel sure that it makes a deeper impression, especially on the young".

Then as an example of his sententious and blunt-edged instructions to his students he is quoted as saying on one occasion: "Composing is the art of eliminating reminiscence. Don't write double-stops for the violin—one note at a time sounds bad enough".

C.

### A Conductor Writes a Life of Bruckner

ANTON BRUCKNER, Rustic Genius, by Werner Wolff, with an Introduction by Walter Damrosch (New York, E. P. Dutton and Co.). Among those composers who have a large following and who are classed by their devotees at least with the greatest masters, none has been more heatedly and persistently discussed than Bruckner. Almost half a century has elapsed since his death and still there is no agreement about him. While there are some people in Europe who assert that there have been only two real symphonists, Beethoven and Bruckner, and that Bruckner is the greater of the two, there are

countries in which Bruckner's symphonies are considered to be curiosities and even countries where his works are unknown. If I may be allowed to express my personal opinion: his works are truly magnificent, but they do not seem to be music for everyone and perhaps one must know about his life and especially the world in which he lived to understand him. It is here, at any rate, that one must begin.

I was born too late to make Bruckner's personal acquaintance, but I heard several first performances of his works and saw how the public left in droves, led by Bruckner's arch-enemy, the critic Hanslick. I played under Bruckner's teacher Kitzler as a very young orchestral violinist. I heard many of his students and friends talk about him and I have given lectures on Bruckner in Switzerland, Germany and France. My library contained the whole Bruckner literature and his scores in both editions. The problem of Bruckner kept recurring in my thoughts.

In view of these facts, I think I am qualified to express the opinion that the Bruckner problem is practically insoluble. First of all, it is almost impossible to reconcile Bruckner's life with his works. But it is also impossible to explain Bruckner's greatness solely in terms of his music. The best treatment for those who question Bruckner's position would be to play his music for them in the landscape in which he lived, in the magnificent monastery of St. Florian, where he lies buried under the organ. Or else one might let a poet speak of him. Novelists have attempted to portray Bruckner and Ernst Decsey, an old friend of mine now dead, who was half poet, half biographer, wrote a superb study of Bruckner, which will always remain valuable because of its approach.

This new book by Werner Wolff takes a different and rewarding attitude. In it we hear a conductor who has often performed Bruckner and who absorbed his music in his parents' home, which the composer himself visited. Wolff has avoided two tendencies which are rampant in Nazi

circles today. He has not put Bruckner in Valhalla, as he has been placed in the German Hall of Fame by Hitler's order, in the attempt to make him a German hero. Bruckner was not that sort of person; he was an Austrian heart and soul and no Wotan-worshipper, and a devoted Catholic to boot. Nor has he fallen victim to the delusion that Bruckner was a victim as well as a hero. It is stated that his apostles Ferdinand Loewe and Franz Schalk, who later conducted at the Vienna Opera, "arranged" his works in a way which distorted them. Therefore "original editions" of the symphonies are now being prepared at great cost. In an article in MUSICAL AMERICA in 1936 I showed that these original editions are simply earlier versions of the works and that the editions which have been generally used up to the present are revisions which Bruckner himself either made or authorized his friends to make.

Wolff remains faithful to facts and writes in a simple and dignified style in this new biography. As far as learning and profound understanding can reach, he has gone, proving himself an excellent musician. One can recommend this book to every student of Bruckner. Perhaps the time will come again when one will be able to go to Austria again, as one could before 1938, and there in Bruckner's homeland one will learn the things which cannot be expressed through books alone.

PAUL STEFAN

### Mozart's Life Story Traced in Chronological Anthology

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(Continued on page 48)

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FILLING BUSY SCHEDULE  
Rudolph Ganz

At the close of a busy spring season, Rudolph Ganz continues to commute between New York and Chicago, conducting the Young Peoples Concerts of the New York Philharmonic-Symphony in the former city and filling his post as president of the Chicago Musical College in the latter. Two more concerts remain in the New York series, on March 28 and April 18, in Carnegie Hall. Mr. Ganz also is conductor of a similar series with the San Francisco Symphony. In addition to these duties, the pianist-conductor-educator will speak at the Music Educators National Conference in Milwaukee on April 1, in a Forum on contemporary music which also includes Aaron Copland and Henry Cowell. His subject will be "Is the Living Composer Living?"

**Hazel Kinscella Completing Biography of Hopkinson**

Hazel Gertrude Kinscella, author and educator, is nearing the completion of a biography of Francis Hopkinson, a signer of the Declaration of Independence and, according to present knowl-

edge, the first native poet-composer of the United States. Miss Kinscella is still anxious, however, to acquire any letters or material concerning Hopkinson. Material should be sent to her at the Olympic Hotel, Seattle, Wash.

## BOOKS

(Continued from page 47)

The book presents Mozart's life as gradually unfolding itself in music. At least one composition from each year of his creative career, 1761-1791, is included. The collection begins with his first melody, written when he was five, and ends with the last chords that he wrote. In addition to pieces that were written for the piano, it contains piano versions of compositions, or parts of them, from his other fields of musical activity: symphonic, operatic, vocal and chamber music. Some of the pieces included are comparatively unknown and practically forgotten.

This is an ingeniously conceived and highly instructive work and it is presented in a form that makes it an inviting journey of exploration. A Minuet in G, now familiar to all beginners, is given as the boy-Mozart's very first composition, written, as it was, in 1761, and an Allegro in B flat is given for 1762. Then follow for 1763 and each succeeding year, respectively, the Adagio from the Sonata in D Major for violin and piano; the Minuet from the Symphony in B flat; Eight Variations on an Allegretto for piano; a Kyrie for mixed chorus and strings; the Andante from the Piano Concerto in F; the Intrada from 'Bastien and Bastienne'; the Andante from the Symphony in F; two movements from the Serenade for orchestra, K. 101; the Andante Grazioso from the introduction to 'Ascanio in Alba'; a movement from the String Quartet in E flat; the 'Alleluja' for soprano; an arietta from 'La finta giardiniera'; a March in D Major and the third minuet from the 'Haffner' Serenade.

Then for 1777 and from then on come the Allegretto Grazioso from the Notturmo for four orchestras; the Tempo di Minu-

etto from the Sonata in E Minor for violin; the 'Alla Turca' from the A major piano sonata; an Adagio for harmonica; a Gavotte from 'Idomeneo'; the Fantasy and Fugue in C Major; the Andante Cantabile from the Duet in B flat for violin and viola; the Rondo from a Quintet for woodwinds, horn, and piano; the song, 'The Violet'; the Rondo in D Major and a duet from 'The Marriage of Figaro'; the Romance from 'Eine kleine Nachtmusik' and the Serenade from 'Don Giovanni'; the Minuet from the 'Jupiter' Symphony; the Allegretto from the D-major piano sonata; a duet from 'Cosi fan tutte'; and, for the final year, the 'Ave Verum', Sarastro's air from 'The Magic Flute' and the 'Hostias' from the 'Requiem'.

Here, then, is a wealth of Mozart music that constitutes as representative a cross-section of the composer's creative activity as could well be devised for the limited confines of one volume.

Music Maintains Morale! Music Must Go On!

## New York Concerts

(Continued from page 34)

militated against, rather than assisted, in obtaining even passably good results. Lack of breath control made faulty intonation the rule rather than the exception, and carelessness as to clarity of scale singing and rhythmic exactness seemed regrettable. The program included arias from Bach's 'Phoebus and Pan' the 'Shadow Song' from 'Le Pardon de Ploërmel', 'Adieu, Forêts' from Tchaikovsky's 'Joan of Arc' and songs in Italian, French and English.

**Leota Lane, Soprano, and Dorothy Kendrick, Pianist**

Leota Lane, soprano, and Dorothy Kendrick, pianist, appeared in a joint recital in the Steinway Concert Hall Series of Mu Phi Epsilon on the evening of March 16. Miss Lane sang arias by Mozart, Bach and Mascagni and songs by Ravel, Villa-Lobos, Castelnuovo-Tedesco and Hageman. Miss Kendrick was heard in works by Schumann, Brahms, Prokofiev, Granados and Chopin. Both young artists were warmly received.

**Society of Music and Associate Arts Holds Meeting**

The Society of Music and Associate Arts, Hunter Sawyer, president, held a meeting in the Hotel Woodward Annex on the evening of March 12. The musical program was contributed by Louise Lewis, soprano, and Mary Siegal, pianist. A 'Discourse' by Adah d'Olonne, breeder and fancier of Siamese cats, illustrated by works of Gladys Emerson Cook, artist, was postponed.

**Maria Carreras, Pianist**

Maria Carreras, pianist, gave the last of a series of three recitals in the MacDowell Club auditorium on the evening of March 15. Mme. Carreras gave fine interpretations of the Beethoven 'Appassionata' Sonata, Busoni's arrangement of Bach's D Minor Toccata and Fugue, arrangements by Siloti and Liszt, two Brahms Intermezzi and the F Minor Capriccio of Dohnányi. In all the works Mme. Carreras's distinguished musicianship and fine technique brought a hearty response from the audience.

**Virginia Blair and Gordon Gifford Sing at Barbizon Hotel**

Virginia Blair, soprano, and Gordon Gifford, baritone, with Frank Chatterton at the piano, gave a recital in the Barbizon Hotel on the evening of March 10. The program began with three duets by Martini, Fioraventi and Mozart, after which Miss Blair offered a group in French, and Mr. Gifford three Schubert songs. The first part of the program ended with the duet, 'Tutte le Feste' from 'Rigoletto'.

Following the intermission Mr. Gifford offered songs in English by Dunn, Oberbrunner and Huehn, and Miss Blair works by Quilter, Naginski and Hageman, and the program ended with a duet from 'Porgy and Bess'.

**Ellen Albertini Gives Dance Sketches**

Ellen Albertini gave a program of "dance sketches" on the evening of March 8, in the New York Times Hall, formerly the Little Theater. Miss Albertini's program consisted of 'Parents' Day Assembly'; 'School Days Are Over'; 'Spectrum in Black'; 'Portrait of an Emancipated Woman Standing'; 'Degas'; 'Blues, Cubes, Nuts . . . Picasso'; 'The High School Junior Prom—1927'; 'The Sequel—1942'. Paul Kadison was accompanist.

**Review Iberica**

The first of three 'Coffee Concerts' presented by Louise Crane at the YMHA, was called a 'Review Iberica'. It took place on the evening of March 8. The program was given by Juan Martinez and Antonita, Spanish dancers; The Gaiteros, a Galician bagpipe troupe headed by Jose Bellon; Jeronimo Villarin, Flamenco singer-guitarist, and Sofia Novoa, ballad singer. Jose Chacon played bass-drum with the Gaiteros, and El Capitan, the tambourine.

**Works by Mrs. Beach Presented at The American Woman's Association**

An "all Beach program," of compositions of Mrs. H. H. A. Beach, was given at the Sunday Musicales of the American Woman's Association on March 8 in the Henry Hudson Hotel. Mrs. Beach took part in the program contributing descriptive remarks on her works which were sung by Mary Burnett, soprano; and played by Eugenie Limberg, violinist, and the Henry Hudson Trio.

LUCY LOWE SONG SHOW. Floyd Hynes accompanist. Barbizon-Plaza, March 12, evening. American period songs in costumes.

HARRISON JOHNSON, pianist. The Barbizon-Plaza, March 9, evening. Chromatic Fantasia and Fugue of Bach, Chopin's B Minor Sonata and an excerpt from Liszt's 'Années de Pèlerinage'.

Ellen Osborn, soprano. Serius Kagen, accompanist. MacDowell Club, March 10, evening. Aria from 'The Marriage of Figaro', groups of songs by Schubert and Schumann, one in French, one in English and an old English group.

JEROME SACKS, baritone. GULA KEAGY, contralto. Kenneth Hieber, accompanist. Carnegie Chamber Music Hall, March 15, evening. Songs in French, German, Italian and English, including first performances of works by H. A. Schimmerling. A final group included duets by Mendelssohn and arrangements by Mr. Schimmerling and A. Louis Brunelli.

SONIA GUREWICH, pianist. The Barbizon, March 3, evening. French Suite in G by Bach; Beethoven Sonata, Op. 90; Schumann's 'Symphonic Etudes' and shorter pieces by Scriabin, Falla and others.

ASTRID FJELDE, soprano. ALICE BLANGLI, pianist. Jetson Ryder, accompanist. The Barbizon, Feb. 24, evening. Beethoven Sonata, Op. 10, No. 3, and works by Chopin, Brahms and others. Scandinavian songs by Grondahl, Lie, Grieg and Peterson-Berger, a group by Stravinsky, Mahler and Marx, and one by Proctor, Charles, Taylor and Giannini.

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## FESTIVAL PLANNED TO SURVEY DANCE

**Shawn Will Head Enterprise  
at Lee, Mass., Devoted  
to American Art**

A dance festival and a school devoted to "a survey of the whole field of the American dance, including the various foreign influences which have had definite bearing on it" will be carried on from July 8 to the middle of September at Lee, Mass., by the Jacob's Pillow Dance Festival, Inc.

Ted Shawn is director of the enterprise, and will also head the school. Besides Mr. Shawn, the faculty will include Argentinita, Elizabeth Burchenal, Anne Schley Duggan, Margaret H'Doubler, Arthur Mahoney, La Meri, Barton Mumaw, Bronislava Nijinska, Steffi Nossen, Joseph H. Pilates, Ruth St. Denis and Elizabeth Waters. Many of these dancers will participate in the festival performances, and among others who will dance in the festival are Elizabeth and Don Oscar Becque, Irene Castle, Agnes de Mille, Anna Duncan, Martha Graham, Catherine Littlefield, Seiko Sarina, Sybil Shearer and Helen Tamiris.

### To Give Premieres of New Works

It is planned to close the festival with a program devoted to the world premiere of four or five American works, with a substantial prize to be awarded to the one selected as best by a committee of judges. In addition to the performances there will be approximately forty lectures and twenty showings of dance films.

A new theater seating something over 500 is now under construction after designs by Joseph Franz, architect of the Berkshire Symphonic Festival shed at near-by Tanglewood.

## TWELFTH PEABODY EVENT PRESENTED BY VIRGIL FOX

**Organist Gives Concert at Conservatory  
—Sklarevski and Templeton Heard  
in Piano Recitals**

BALTIMORE, March 20.—Virgil Fox, organist, member of the Faculty of the Peabody Conservatory and nationally known soloist, amazed the large audience at the Twelfth Peabody Recital on Jan. 30 with his masterful demonstration of the large Leakin Memorial Organ which graces the auditorium. Contrasting qualities of tone agile movement and sonorous effects, orchestral and instrumental timber suggestions were blended interestingly as artistic conceptions. The audience felt the presence of a master at the instrument and accordingly appreciated each interpretation and demanded additions to the program.

Alexander Sklarevski, pianist and member of the faculty of the Peabody Conservatory of Music, at the tenth recital established deeper esteem over past

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performances. This program held brilliant technical disclosure which was applauded.

The C. C. Cappel Bureau served the local public an entertaining treat with the booking of Alec Templeton at the Lyric Theatre on Jan. 29. Mr. Templeton attracted a capacity audience to which he presented a program of classic piano compositions played in serious self-possession with technic and style. However the audience became transformed and jubilant when the program was shifted to impressions, impersonations, and impish musical glee. The house roared at the inimitable artist as he drolly chatted and illustrated his satire at the piano. F. C. B.

## ESSAY PRIZES AWARDED BY BROOKLYN SYMPHONY

**Winners Receive Defense Bond and  
Stamps at Orchestra's Final  
Concert of Season**

BROOKLYN, March 20.—Winners in the Brooklyn Symphony's high-school essay contest were awarded prizes at the orchestra's last concert of the season on March 18 at the Brooklyn Academy of Music. The awards were made by Dr. George H. Gartin, director of music in New York City's public schools. The first prize, a \$25 defense bond, went to Elaine Limpert, of Erasmus Hall High School, Brooklyn, and the second and third prizes of \$15 and \$10 in defense stamps to Elliot Schick of Midwood High School, and Seymour Glasgow, of Abraham Lincoln High School, both of Brooklyn. The subject was 'What a Symphony Orchestra Means to the Future of Brooklyn'.

Other awards of defense stamps were made to Joan Rita Sukloff, Erasmus Hall High School; Constance Frankfort, Midwood High School; Normand Geschwind, Boys' High School, and Gloria Goldstein, Franklin K. Lane High School. These replaced the originally announced certificates of merit. All the prizes, including an album of symphonic records for the winner in each of the borough's nineteen high schools, were the gifts of Sears, Roebuck and Company through its Brooklyn manager, Harry Marcus.

The judges were Gerald Warburg, conductor of the Brooklyn Symphony; Peter Wilhousky, of the music division of the Board of Education, and Miles Kastendieck, music critic of the Brooklyn Daily Eagle.

### Festival Choir to Sing Novelties

NEW ORLEANS, March 16.—A new song composed especially for the Newcomb-Tulane Festival Choir and a motet by Palestrina never before performed in modern times will be featured as part of the New Orleans Fiesta at the concert by the Tulane Choral Organizations on March 20. Ferdinand Dunkley is the composer of the new song. This distinguished musician used the poem, 'Epithlamium' of Ben Jonson for his text. The work will be sung by a chorus of 500 voices. H. B. L.

### Music Drive for Service Forces

WASHINGTON, D. C., March 20.—The Friday Morning Music Club, in co-operation with the District public libraries, has inaugurated a victory drive for music and musical instruments for service men. Several hundred phonograph records and considerable sheet music were contributed to the recent victory book drive in all the District public libraries. Because of the great demand by the soldiers, sailors and marines for more of these the Friday Morning Music Club is starting a separate drive for records, musical instruments, music books and sheet

music. One of the initial objectives of the drive is the securing of two pianos for local service clubs. In advance of the opening of the drive one piano has already been donated and a large collection of phonograph records has been forwarded to the men stationed in Alaska. Mrs. Ralph Rogers is chairman of the drive. A. T. M.

### NYA Symphony Concluding Series

The National Youth Administration Symphony, under the baton of Max Goberman, gave the first in its series of last three concerts on March 22 in Benjamin Franklin High School. The program was devoted to Beethoven and included the First and Fifth Symphonies and 'Egmont' Overture. The remaining concerts will be held on March 29 and April 5. The orchestra will be discontinued after April 5 because of national defense needs.

### Los Angeles City College Gives 'Die Fledermaus'

LOS ANGELES, March 20.—The City College Opera Studio, directed by Hugo Strelitzer, gave Johann Strauss's 'Die Fledermaus' for a week, beginning March 11. The work, which was presented in English translation, was staged by Theodore Bachheimer and the WPA. Orchestra provided the accompaniments. Joseph Sullivan and Beatrice Hagen assumed the leading roles with conspicuous success. I. J. M.

## PLANS SUMMER CLASSES

**Harold Bauer to Teach in Hartford,  
New York and Boston**

Summer classes of Dr. Harold Bauer are now held in three different cities, in May at the Julius Hartt Musical Foundation, Hartford, Conn.; in June at the Manhattan School of Music, New York, and in July at the New England Conservatory, Boston.

The classes are intended not only for pianists but also those interested in chamber music. They are conducted informally and applicants may register either as performers or auditors. Dr. Bauer also teaches both privately and in classes during the Winter season, subject to his concert engagements at the Manhattan School of Music, New York. The Manhattan School, Janet D. Schenck, director, will hold its regular Summer session in June and July, in addition to Dr. Bauer's classes.

The music school of Henry Street Settlement, Grace Spofford, director, presented the voice students of Emma Zador in an evening of Operatic Arias and Ensembles on March 21, in the Playhouse, William Epperhart, baritone, assisted.



Harold Bauer

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### EDUCATORS MEETING IN NASHVILLE IN 1922

1—Frank A. Beach, president. 2—Karl Gehrkens, President-elect. 3—Dr. W. L. Tomlins of Chicago. 4—President Whittemore of Eastern Supervisors Conference. 5—Paul J. Weaver, First Vice-president. 6—John Cowell Jones, Who Secured the Next Conference for Cleveland. 7—Mrs. Francis E. Clark, Chairman of First Meeting of the Conference in Keokuk, Ia., in 1907. 8—John Beattie, Chairman Nominating Committee. 9—Ada Bickling, Secretary. 10—Mrs. D. R. Gebhart, Official Accompanist. 11—Hazen Gertrude Kinsella, "Musical America's" Representative. The Photograph Was Taken in Front of the Social Religious Building Where the Conference Sessions Were Held. Insets (Left to Right), Charles Farnsworth, Chairman Educational Council, and D. R. Gebhart, Manager of Local Arrangements; Walter Aiken of Cincinnati, Who Held Longest Service Record among Conference Members; Mrs. D. R. Gebhart, Accompanist, and Her Son

## Music Educators Convention Program

(Continued from page 5)

- estra, Chicago, Illinois, Paul Schneider, Director.
- 2:00 Wisconsin All-State Band, Rehearsal (Pfister Hotel).
- 3:30 Junior College Music Section II (Pere Marquette Room, Hotel Schroeder). Chairman: Esther Goetz Gilliland, Wilson City Junior College, Chicago, Illinois.
- 3:30 School Band Problems, Section II - Secondary Schools (Engelman Hall Auditorium). Chairman: L. Bruce Jones, Supervisor of Music, Little Rock, Arkansas, and President of the National School Band Association.
- 3:30 School Vocal Music Discussion Forum (Plankinton Hall, Auditorium). Chairman: Frederic Fay Swift, Supervisor of Music, Iliou, New York, and President, National School Vocal Association. Music: Madrigal Singers, Arsenal Technical High School, Indianapolis, Indiana, J. Russell Paxton, Director. A group of Madrigals to be announced.
- 3:30 Research in Music Education Section (Committee Room A, Hotel Schroeder). Chairman: William S. Larson, Head, Department of Music Education, Eastman School of Music, Rochester, New York.
- 3:30 Private Teachers Section II (Banquet Room, Hotel Schroeder) Chairman: Raymond Burrows, Teachers College, Columbia University, New York.
- 3:30 National Anthem Session—Special Committee (English Room, Hotel Schroeder).

### Tuesday, March 31—Evening

- 7:00 Wisconsin All-State Band, Rehearsal (Pfister Hotel).
- 7:00 Biennial Banquet (Crystal Ballroom, Hotel Schroeder). Toastmaster: Howard Hanson, Eastman School of Music; Rochester, New York.
- The Madrigalians of Peabody College for Teachers, Nashville, Tennessee, Irving Wolfe, Director.
- Program:
- English Madrigals from the "Golden Age of Song"
- Early American Hymn from the "Original Sacred Harp"
- Folk Songs from the Tennessee Hills
- arr. Charles F. Bryan
- Sherrad Towns, Director, Department of Music, Louisiana State Normal College, Natchitoches, Louisiana.
- Program:
- "Mon petit Prince." Lullaby.....Mozart
- "Ena Mokocé." "Acaragé quectinho!"
- "Quando meu peito..." "Xangô."
- Olga Coelho, Brazilian Soprano
- Henry Cowell, New York City, Pianist.
1. The Tides of Mananaun; 2. Exultation; 3. The Fairy Answer; 4. The Lilt of the Reel.....Cowell

### Wednesday, April 1—Morning

- 9:00 Fifth General Assembly (Auditorium). Living Music for Living People. Address: Rudolph Ganz, President, Chicago Musical College
- Address: "The Contemporary Composer and School Music." Aaron Copland, President, American Composers Alliance.
- Panel Discussion: Topic—"Living Music for Living People." Panel Members: Howard Hanson, Director, Eastman School of Music, Rochester, New York; Henry

Cowell, New York School for Social Research, New York; Francisco Mignone, National School of Music, Rio de Janeiro, Brazil; Richard Franko Goldman, Associate Conductor, Goldman Band, New York Heights High School Orchestra, Cleveland Heights, Ohio, Ralph Rush, Director.

Program:

The Star-Spangled Banner

Toccata.....Frescobaldi-Kindler

Sonatina, Op. 36 No. 2.....Clementi-Sopkin

Entr'acte from "Thamos, King of Egypt".....Mozart

Melody in F for String

Orchestra.....Rubinstein

Two Dances from "The Bartered Bride".....Smetana

Forum on Conducting. Chairman: Chester R. Duncan, Director of Music, Portland, Oregon, and President, Oregon Music Educators Conference.

### Wednesday, April 1—Afternoon

- 2:00 National School Music Competition Festival Problems (Crystal Ballroom, Hotel Schroeder). Chairman: A. R. McAllister, Executive President, National Board of Control, National School Band Orchestra and Vocal Associations, Joliet, Illinois.
- Music: The University of North Dakota Concert Band, Grand Forks, North Dakota, John E. Howard, Director.
- Program:
- An American Rhapsody.....Haydn Wood
- Emperor Waltz.....Strauss
- The University to North Dakota
- March.....King
- 2:00 University and College Music Section (Committee Room A, Hotel Schroeder). Chairman: Warren D. Allen, Stanford University, California.
- Report: "Coordination and Continuity—High School to College." Lytton S. Davis, Director of Music, Public Schools, Omaha, Nebraska.
- Report: "Music in the Liberal Arts Curriculum." Leland A. Coon, University of Wisconsin, Madison, Wisconsin, and Chairman of the Committee on College and University Music, Music Teachers National Association.
- Music: Northwestern University Woodwind Quintet, Evanston, Illinois; Peggy Hardin, Flute; John McManus, Clarinet; Wilbur Simpson, Bassoon; Ross Kellan, French Horn; Richard Madden, Oboe.

- Program:
- Allegro ma non troppo from Quintet in F.....James Waterson
- Scherzo.....Frederick Jacobi
- Capriccio.....Carl Hillmann
- Trois Pièces Brèves (Allegro).....Jaques Ibert
- Ballet of the Chickens.....Moussorgsky
- Fugue in C.....James B. Hosmer
- 2:00 Elementary Music Problems, General Section (Plankinton Hall, Auditorium). Chairman: Gorge L. Lindsay, Director of Music Education, Philadelphia, Pennsylvania; Secretary, Floy Young, Sacramento, California.
- Music: Selections from Ballad Dramatization Festival of Junior Clubs, Marion Preese, Director of Dramatics, Department of Municipal Recreation, Milwaukee Public Schools.
- 3:00 Radio as a Factor in Music Education Section (Engelman Hall, Auditorium). Chairman: William E. Knuth, San Francisco State College, San Francisco, California.
- 3:30 Music Education in the Churches Section (Pere Marquette Room, Auditorium). Chairman: D. Sterling Wheelwright, Minister of Music, Washington Chapel, Church of Jesus Christ, L.D.S., Washington, D. C.

### Wednesday, April 1—Evening

- 8:00 "Free Men," the Drama of American Democracy (Auditorium). Premiere of the dramatized adaptation of the Educational Policies Commission's book, "The Education of Free Men in American Democracy," presented by Milwaukee Public Schools in

cooperation with local community organizations.

### Thursday, April 2—Morning

- 8:00 National School Music Competition Festivals Section II (Banquet Room, Hotel Schroeder). Chairman: A. R. McAllister, Executive President, National Board of Control, N.S.B.O.V.A., Joliet, Illinois.
- 9:30 "Music in the National Effort." Sixth General Assembly (Auditorium). Music: Fair Park High School Band, Shreveport, Louisiana, W. Hines Sims, Director.

### Program:

March, "Amparito Roca".....Jaime Texidor

Fantasia, "Over There".....Ferde Grofé

Stars and Stripes Forever, John Philip Sousa

Star Spangled Banner.....Francis Scott Key

### Thursday, April 2—Afternoon

- 2:30 Seventh General Session Assembly (Auditorium). Chairman: William M. Lamers,

## Rally to War Effort

(Continued from page 3)

ering and saves a stampede. On a sinking ship the passengers sing 'Nearer My God to Thee'. We learn songs which all the children of the school can sing no matter where they are or under what conditions. This preparation will serve in rehearsals of plans connected with air raid protection or in actual danger situations to help boys and girls maintain a grip upon themselves.

8. Carefully encourage mutual appreciation among all economic, social, racial and religious groups.

The material found in all music series includes not only songs about Eskimos and China boys, and all countries, but the folk songs, and the art music of all nations, a heritage from many lands and peoples who have come here to be Americans. We urge the use of this material and especially the use of South American music, which is coming to us in large measure now. Selections of music of religious character are found in music textbooks of Jewish, Catholic, Lutheran, Protestant origin, and all the children sing them all as art expressions of different ideologies. The work songs and locale material and music drawn from every source, sung by a group of individuals from all levels of economic, social, racial and religious standing and faith provide the situation and the material out of which comes inevitably mutual appreciation and understanding through art expression.

Can music education contribute to these educational musts? The answer is yes, but first many music educators must revise their thinking and practice. We must think in terms of what music does to children and not so much in terms of what we as "prima donna"

Assistant Superintendent of Schools, Milwaukee, Wisconsin.

Music: State Teachers College Choir, Milwaukee, Wisconsin, Carle Oltz, Director.

### Program:

O Bone Jesu.....Palestrina

Jubilate Deo.....Gabrieli

Music.....Murray

The Bells at Speyer.....Send

Poor Wayfaring Stranger.....Spiritual

Ezekiel Saw de Wheel.....Spiritual

Wisconsin All-State Band.

### Program:

Suite in E flat.....Holst

L. Bruce Jones, Conductor

A Tone Poem, "Sequoia".....LaGassey

Homer C. LaGassey, Conductor

Concerto for Percussion—

Calfskin Calisthenics.....Bennett

Davis Bennett, Conductor

Excerpts from Pathétique

Symphony.....Tchaikovsky

L. Bruce Jones, Conductor

conductors can do to a piece of music, as we make use of children for our own self-aggrandizement. Some of my colleagues are not going to like that. Some of us have been guilty, I'm afraid. I do not wish to minimize "Music for Art's Sake" nor perfection of performance, for it is only through the experience of perfection that discrimination and taste is acquired. But I do believe that the approach in some instances can and must be different unless we are to be criticized for undemocratic practice. Music is not only for the selected few but for all boys and girls in accordance with their interests and talent.

A student reporter turned in to his college paper a review of a concert by his justly famous a cappella choir. He came out with the large caption: "Beautiful But Dumb" and went on to pan the director for presenting a program of Palestrina and the Russian liturgy before an audience not prepared to take all that concentrated richness in one sitting. I couldn't help but applaud the young club-swinging. He was exercising his democratic right to the freedom of the press to express himself, which he did in no uncertain terms; and even though it came pretty close to home, I knew he was perfectly right—Beautiful but Dumb.

Music educators will increase their stature and effectiveness when they become more conscious of the power which they are wielding to affect the individual in all his ways of thinking and living and in his adjustment to society.

The music educator will be an educator and not a mere musician when he streamlines his program, when he sees as important the emerging of the complete personality as a whole, and the use of music as a means to an end.



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*Olin Downes, New York Times, March 8, 1942*

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*Columbus (Ohio) Dispatch, January 9, 1942*



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John Martin, N. Y. Times, March 7, 1942

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## Typical Press Comments

• **NEW YORK TIMES: (March 7, 1942)**

"If there are any dance performances at which it is possible to have a more thoroughly good time than at Argentinita's, this reviewer has not been lucky enough to find them. Whether she is dancing with her characteristic elegance of style and beauty of movement, or singing with her very little and very colorful Spanish voice, or commenting wittily on types of humanity with the adroitness of the true comedienne, she is a whole show in herself."

— JOHN MARTIN

• **NEW YORK HERALD-TRIBUNE: (Feb. 13, 1942)**

"The great art and personal radiance of Argentinita flooded the stage last evening in a performance which must be cherished in the memories of those who saw it. Such a rich treasure of dance action is rarely beheld. Every moment seemed flawless, each dance phrase was perfectly fused with the accompanying rhythms of music and the colored swirls of the costumes."

— WALTER TERRY

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